NICHOLAS PILEGGI ON A CUSTODY CASE WITH A MURDEROUS TWIST

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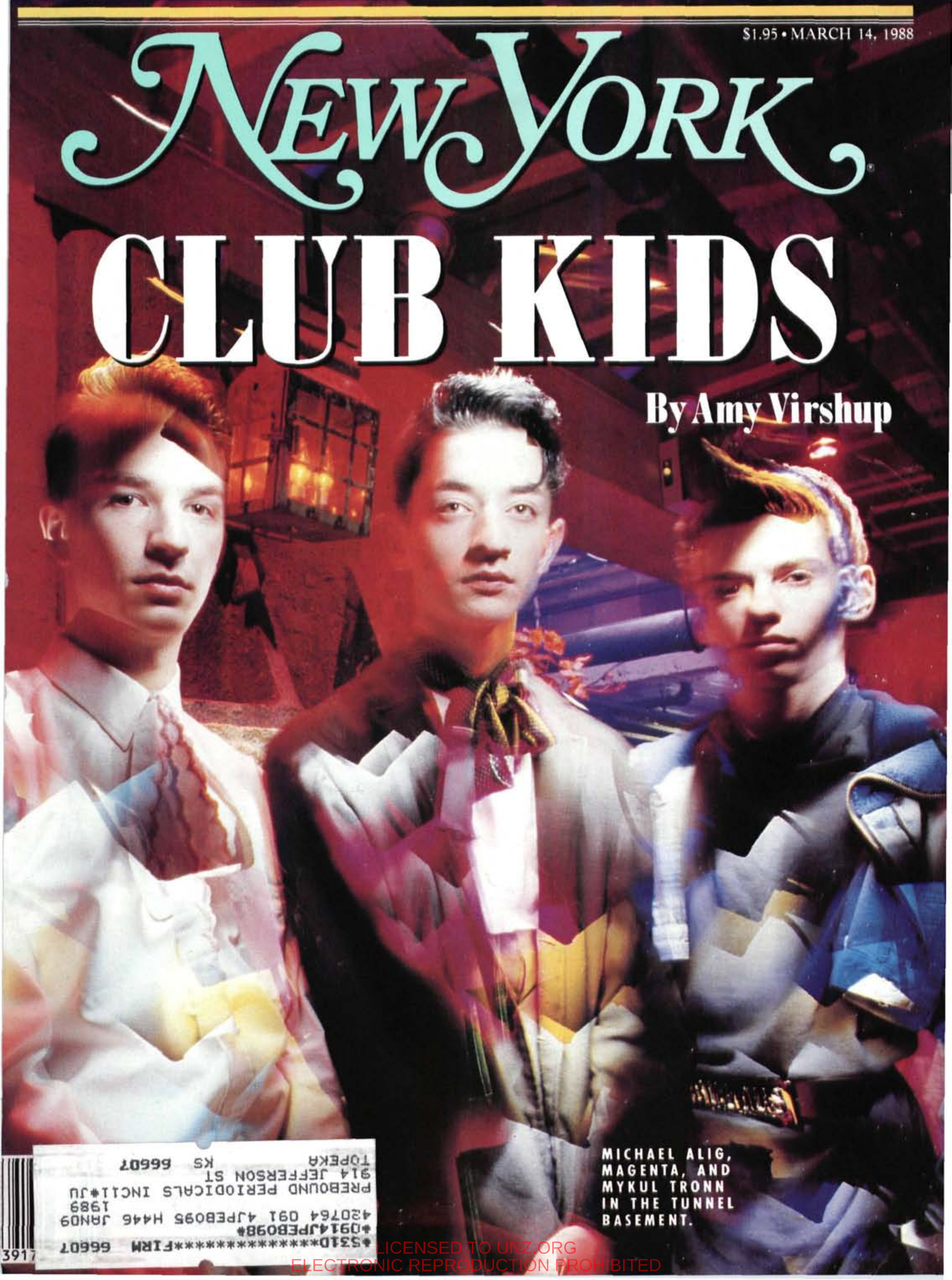
NEW YORK



CLUB KIDS

By Amy Virshup

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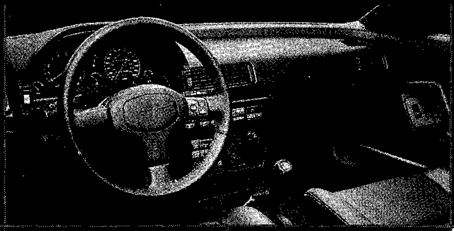

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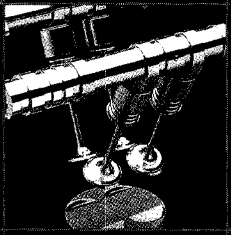

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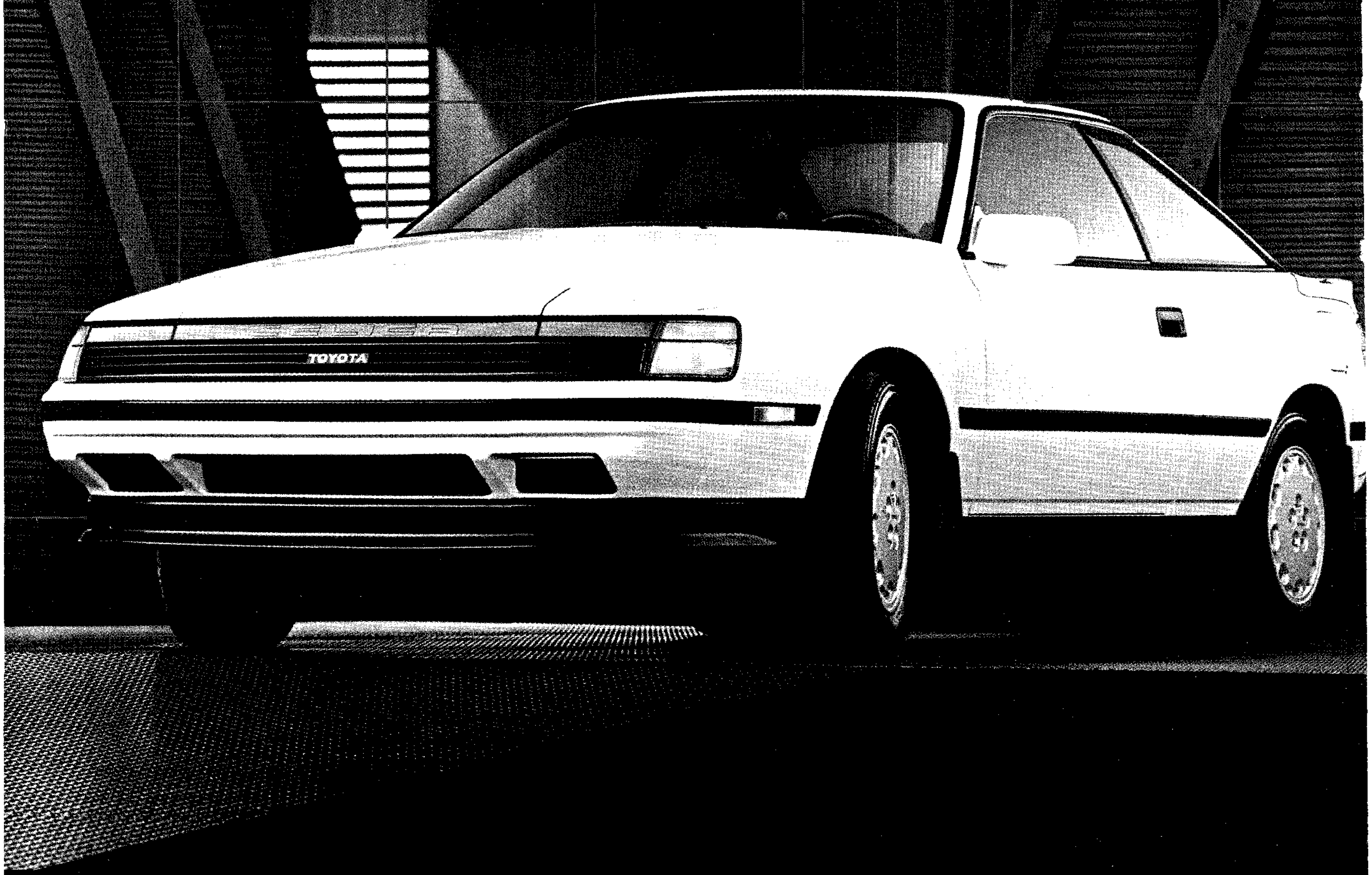

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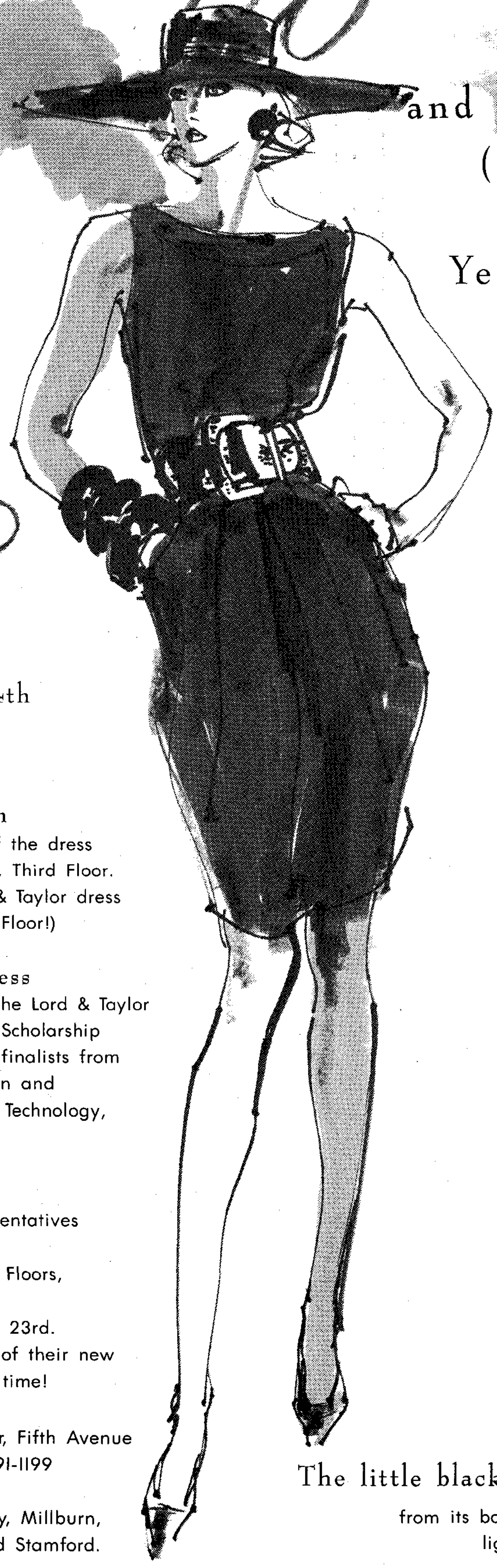

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The little black dress that's a masterstroke of shape

from its boat neck and wide-belted little waist to the hem of its lightly draped skirt. By Compris, rayon, 4 to 12, 205.00

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38 The Strange Case of Joseph Pikul

BY NICHOLAS PILEGGI

Last October, stockbroker Joseph Pikul allegedly murdered his wife, Diane, at their Amagansett beach house, then dumped her body upstate. When Pikul was arrested, he was wearing women's underwear. And now Diane Pikul's friends are disturbed that her husband was given custody of their two children after he was released on bail.

46 Club Kids

BY AMY VIRSHUP

These days, the basics of club life—sex, drugs, and rock and roll—have been scrambled. Club Kids are worried about AIDS, so "they dance all night, and they go home alone," says a nightlife veteran. Teenagers with names like Magenta and Zaldy are out four nights a week and dream of being party promoters. College students from the Upper East Side go to Nell's or Au Bar and hang out with people from their own Zip Codes. Amy Virshup reports on the newest nightlife.

54 Morgan Freeman Takes Off

BY ROSS WETZSTEON

Morgan Freeman, who just finished starring in the Off Broadway hit *Driving Miss Daisy*, has had a very good year: He's won a trio of film critics' awards and an Oscar nomination for his portrayal of a pimp in *Street Smart*. He'll star as a Pentecostal preacher in *The Gospel at Colonus*, the musical that opens later this month on Broadway. "Everyone knows he's one of our greatest talents," says actress Dana Ivey. "But only his friends know what a beautiful, sweet, giving person he is."

67 Food News: How Swede It Is

BY BARBARA COSTIKYAN

At Aquavit, Swedish chef Christer Larsson has replicated a delicate, elegant dish from his homeland—one-side-sautéed salmon.

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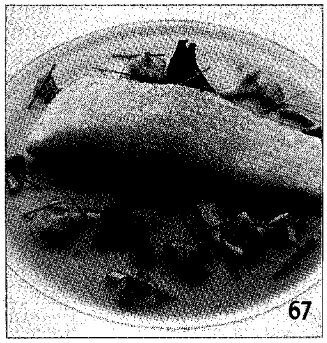

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Cover: Photograph by Chip Simons

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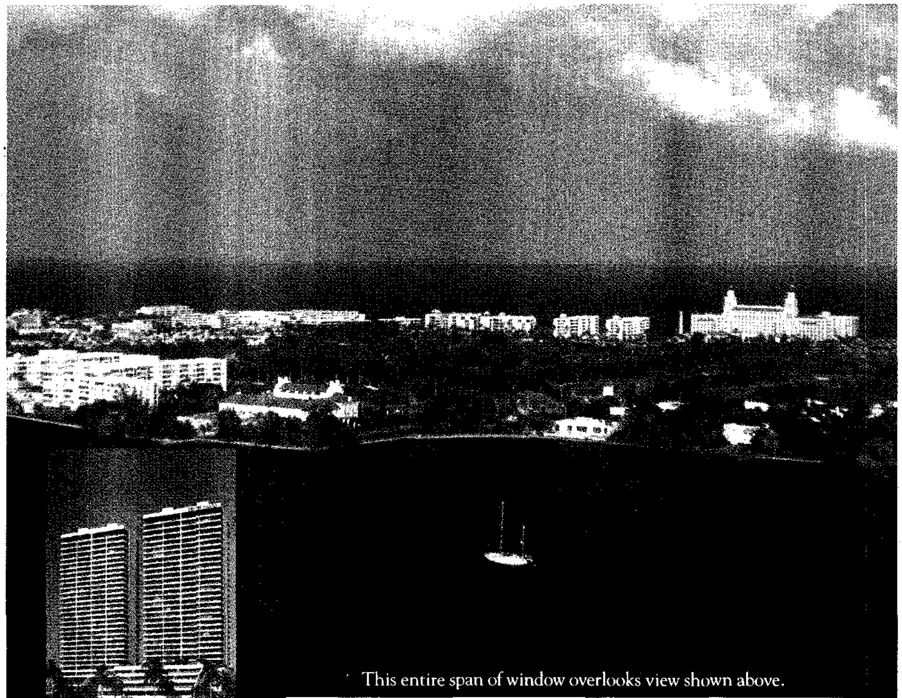

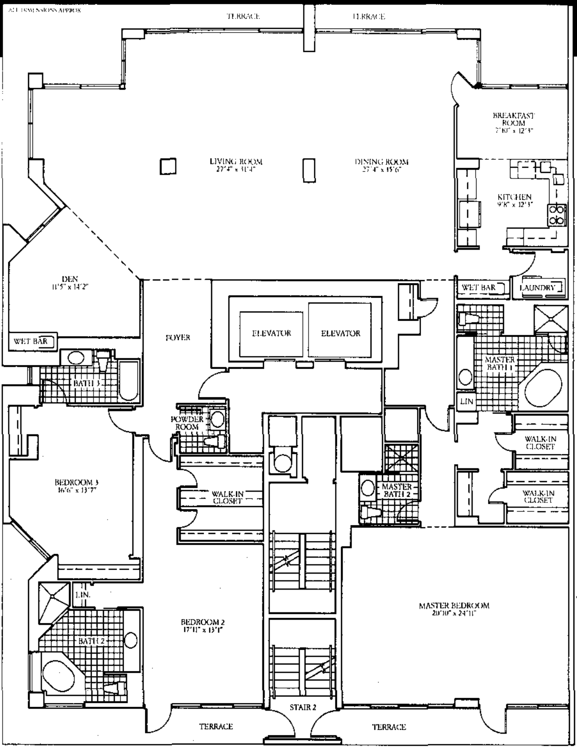

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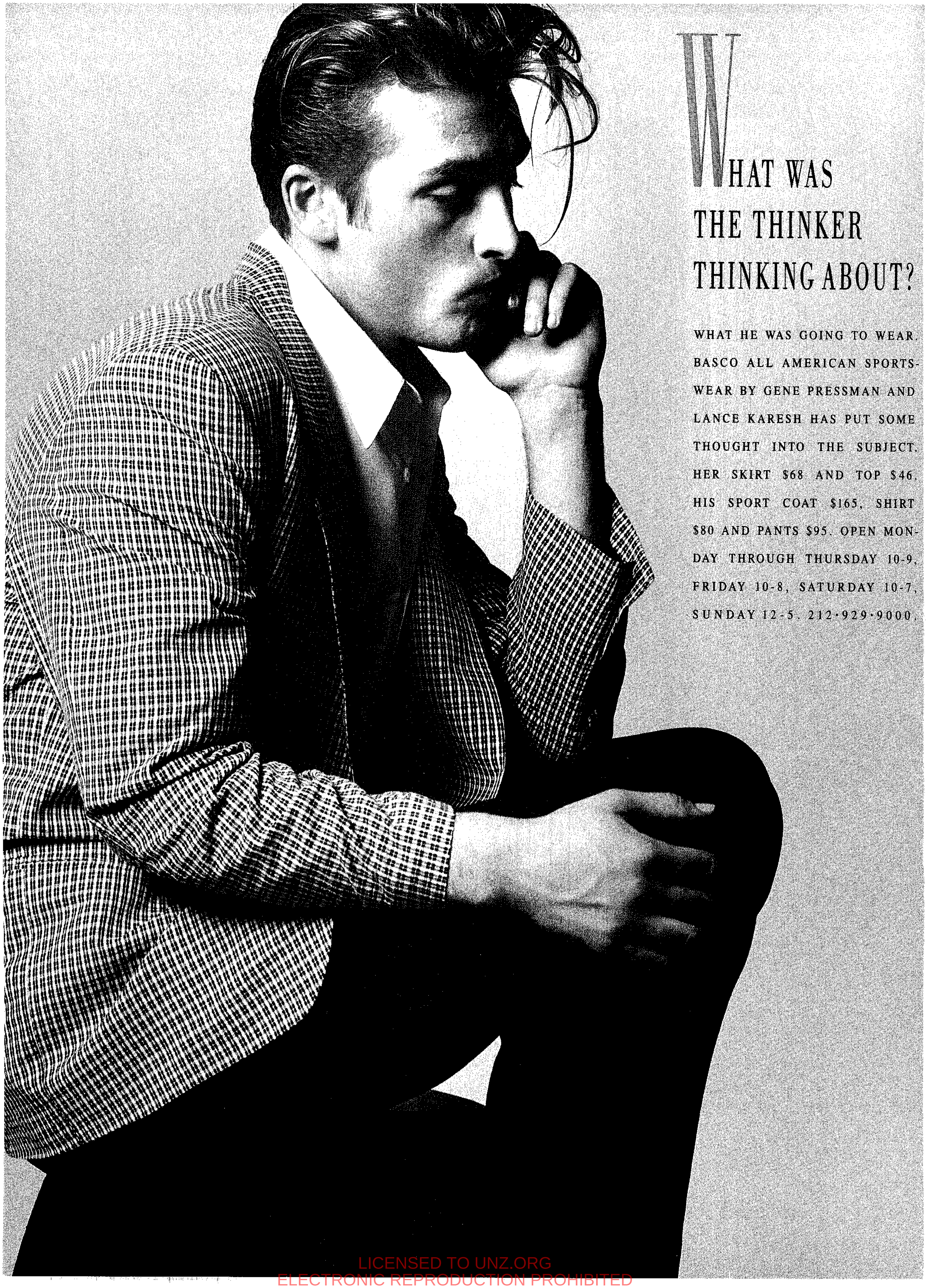

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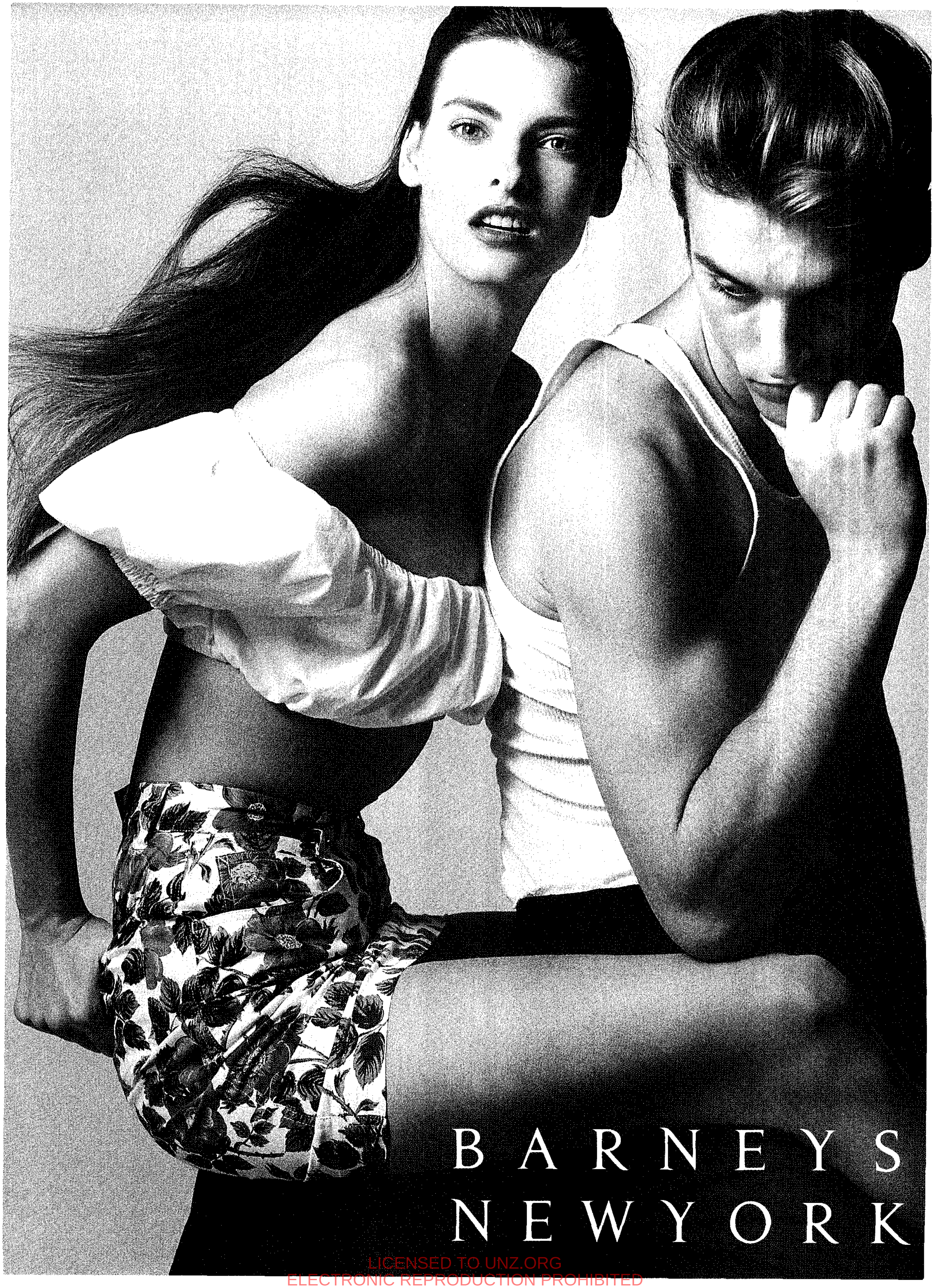
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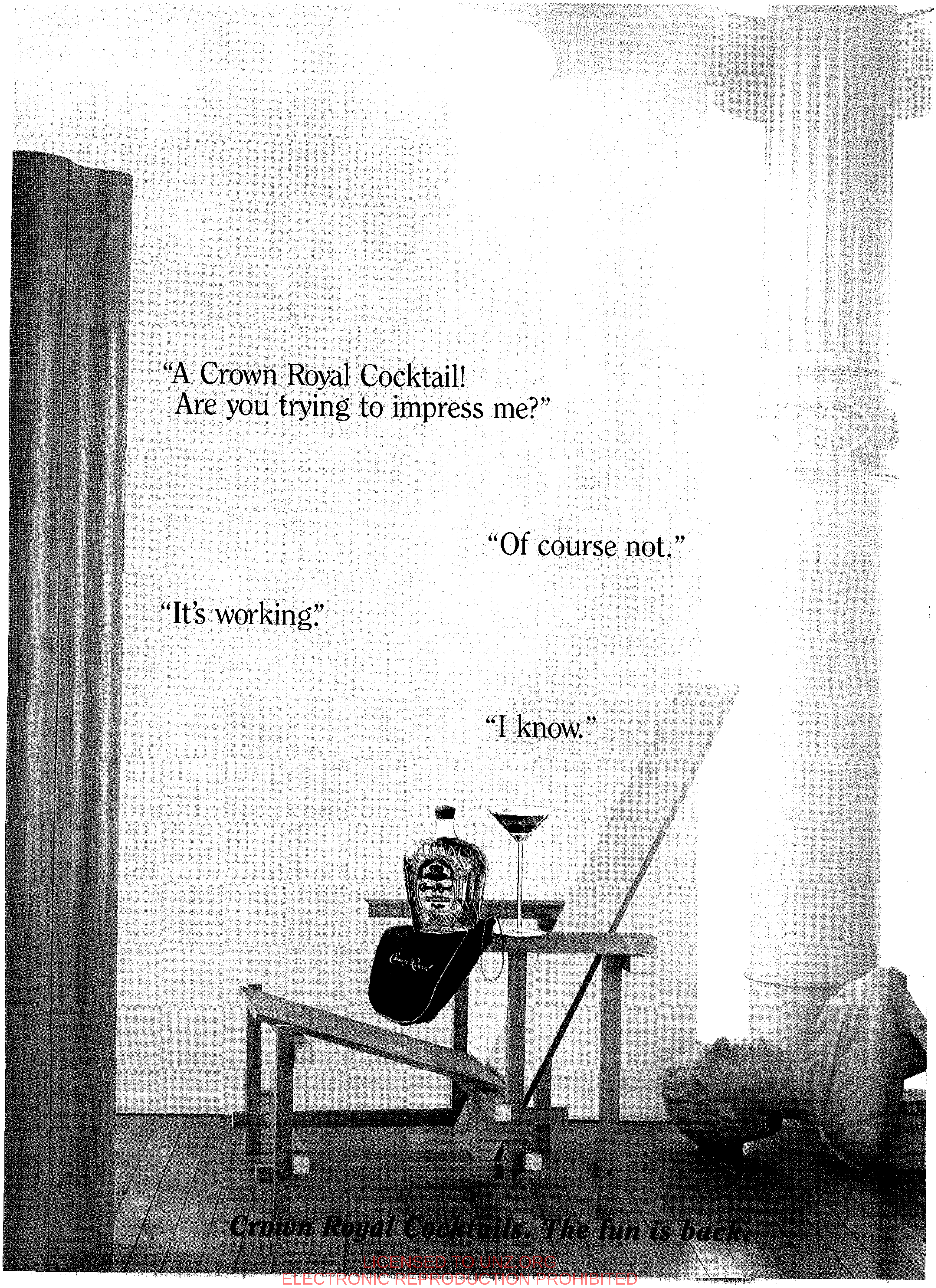

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LETTERS

Rave Review

I THOUGHT THE FEBRUARY 22 ISSUE OF *New York* was one of the best I've ever read.

The Warhol story was superb ["Andy's Empire," by John Taylor], and Michael Gross's new column, "The Cutting Edge," gives the magazine an electrical charge. The excerpts from *The Autobiography of Roy Cohn by Sidney Zion* ["Roy Stories"] were coveted by every magazine in the country, and David Blum's article on alleged swindler David Bloom ["Rich Kid, Poor Kid"] made fascinating reading for anyone in the art world.

Baird Jones
Curator of contemporary art
Paterson Museum
Paterson, N.J.

JOHN TAYLOR'S CHARACTERIZATIONS OF *Interview*'s new editor-in-chief, Shelley Wanger, were not only inaccurate, they were belittling and unfair. Wanger was not an editor at the *New York Review of Books*, but an editorial assistant. Her beau, David Mortimer, is not a banker; he is vice-president of the American Assembly. But to call Wanger "an intelligent society girl ... from a shelter magazine—a suburban-coffee-table one at that" is to ignore her remarkable record as articles editor of *House & Garden*, from 1982 to 1987.

During those years, Wanger brought distinguished authors to the magazine, including A. Alvarez, John Ashbery, Louis Auchincloss, Jimmy Breslin, Jimmy Carter, Alexander Cockburn, Susan Sontag, Tom Stoppard, and Calvin Trillin. More than any other member of the *House & Garden* staff, Shelley Wanger was responsible for establishing a standard of literary excellence rarely equaled in the press during that period.

Martin Filler
Editor
House & Garden
Manhattan

You Are There

IN HER FEBRUARY 15 ARTICLE, "MR. Lucky and the Champs," Julie Baumgold presented an exciting and vivid description of Donald Trump's "big fight." I felt as if I were there, and her asides about the celebrities were especially insightful.

But why the author's characterizations of John McEnroe, Kirk Douglas, and Muhammad Ali as fallen heroes? Baumgold's assumptions about what these people were thinking while waiting for the fight seemed inappropriate and judgmental. Although I was intrigued by the Trumps' entourage, toys, and deals, I was left feeling empty. What does all this mean?

Money and power!

Joanne Melia
Queens

JULIE BAUMGOLD'S PIECE ON THE TRUMPS and the antics of their guests had me howling like a loon. It's circus fare for sure and, not coincidentally, the most intoxicating, scabrous view of celebrity I've read in *New York* in a decade.

Thanks, guys, for the ringside seat.

Alexa Gelmi
Washington, D.C.

And Justice for All?

ACCORDING TO "ROY STORIES," SHORTLY before sentencing Ethel Rosenberg, Judge Irving Kaufman discussed her with assistant prosecutor Roy Cohn, who described her as the "mastermind of this conspiracy" and "worse than Julius."

That evaluation was very different from what another assistant prosecutor, Myles Lane, reported to the Joint Congressional Committee on Atomic Energy one month before the trial. Lane said, "The case is not too strong against Mrs. Rosenberg. But ... as a deterrent I think it is very important that she be convicted, too, and given a stiff sentence." His statement came six months after Ethel's arrest and eight months after the arrests or confessions of the three key witnesses.

Three weeks later, the case against Ethel Rosenberg was strengthened. One of the main prosecution witnesses, David Greenglass, completely changed his earlier story of Ethel's minor involvement, now claiming that she had played a central role and had typed up information about the atomic bomb. If Greenglass lied the first time about Ethel, can his testimony against Julius be believed?

Muriel Goldring
Brooklyn

SIDNEY ZION QUOTES ROY COHN AS SAYing that "the decision upholding the fairness of the trial was written by Jerome Frank, one of the greatest civil-libertarian jurists in American history."

Doesn't Zion know the implications of this observation? Doesn't he know that Frank's opinion would have been different had he known that the trial judge told one of the prosecutors "before the trial

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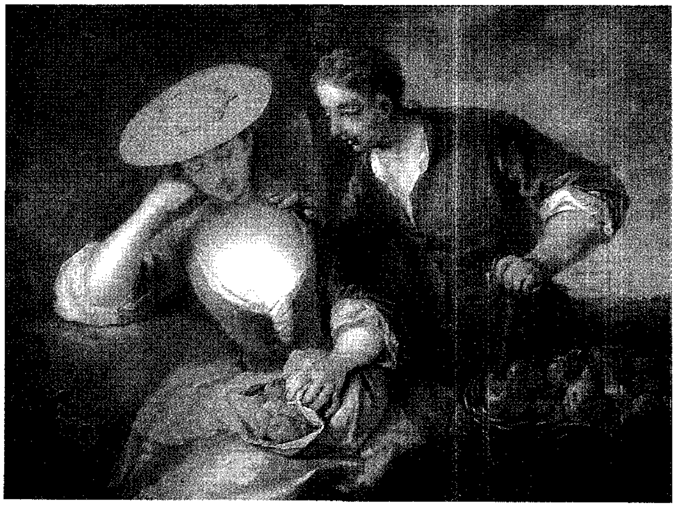

Philip Mercier (Berlin 1689-1760 London) *The Four Ages of Man Depicting the Four Seasons: Adulthood/Fall*
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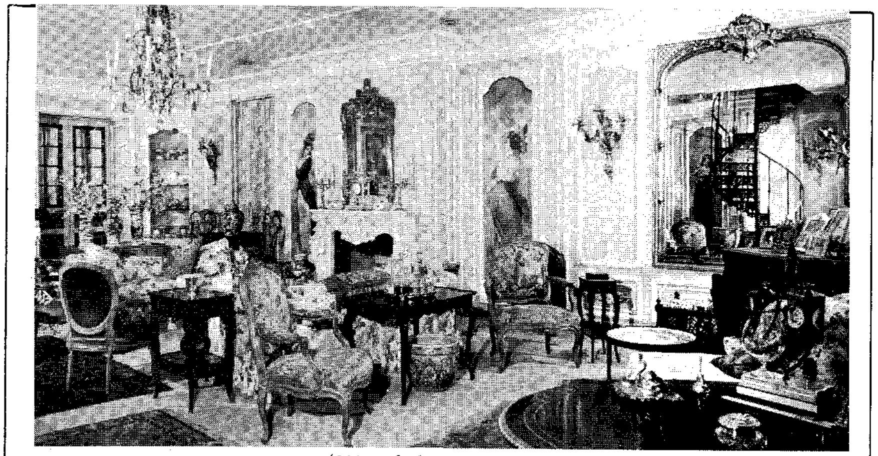

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started that he was going to sentence Julius Rosenberg to death"? I don't believe that Irving Kaufman was looking for divine guidance *before* the sentencing. If anything, he was looking for divine forgiveness for trying a capital case in such a grotesquely unfair way. If the truth had been known, the jurors' verdict would have been overturned on appeal.

I wonder what Kaufman would say about the Cohn-Zion version of what happened.

Leonard Holland
Wohl Loewe Stettner & Fabricant
Manhattan

A Bennett Blackout

IN HIS PIECE ON MORTON DOWNEY JR., David Blum identifies Downey's father but not his mother ["Loud Mouth," January 18]. She was the late actress Barbara Bennett, sister of the more famous Constance and Joan. In his piece on Andy Warhol, John Taylor refers to Shelley Wanger as the daughter of "the powerful Hollywood producer Walter Wanger," overlooking the fact that her mother is Joan Bennett.

Do *New York*'s writers have a thing about the Bennett sisters?

William Gale
Manhattan

HAVING WATCHED *The Morton Downey Jr. Show* a few times, I sincerely wonder how Downey manages to book guests on his program. There must be a limited supply of serious people willing to be insulted, humiliated, and cursed at on television.

I hope WWOR-TV brings back *The Million Dollar Movie.*

Jane Glassey Meggitt
Aberdeen, N.J.

No Cause to Celebrate

I WAS HAPPY TO SEE OTHERS KNOCK Gael Greene's enthusiasm for the Gotham Bar and Grill ["Letters: Disillusioned Diners," January 25]. My own experience there left much to be desired. When my wife and I arrived to celebrate a wedding anniversary, we were treated as if we had no reservations, when in fact we had made them more than a week in advance. In the middle of our meal, two people were seated next to us who insisted on chain-smoking during the remainder of our stay. Even though the restaurant was less than one-quarter full, the maître d' insisted on placing them near us. We interpreted the actions of the management to mean that we were not exactly desirable customers. We concur with its judgment. We will never return.

Robert D. Mosher
Barbara J. Schwartz
Queens

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NEW YORK

INTELLIGENCER

BY PEG TYRE AND JEANNETTE WALLS

BUSH'S PRIMARY CONCERN...PRISON CONDITIONS...BROOKE'S IN PRINT?...THE KOCH WATCH

DOLE SUPPORTER BUSHWHACKED

A top aide to George Bush says that one of Robert Dole's national co-chairmen, Richard Rosenbaum, will be the first casualty in the rift between the two Republican candidates. The source says that Bush loyalists are getting ready to oust Rosenbaum, a longtime adviser to Nelson Rockefeller, from the Republican National Committee, where he has served as an elected member for eleven years.

"Rosenbaum's term on the National Committee is up in August, and the Bush camp is consolidating its influence among state committee members to defeat him," says the source. "He will probably be replaced by Bush's state chairman, Guy Molinari."

But Rosenbaum says he's not intimidated: "The Bush people would do well to remember that both candidates are Republicans and there is life after the primaries. If they want to start offending people, they're off to a good start."

WINANS WHINES TO PEN PALS

R. Foster Winans, the former *Wall Street Journal* reporter who is serving an eighteen-month sentence for securities fraud, isn't taking to prison life. An inmate at a minimum-security prison in Danbury, Connecticut, Winans has sent six-and-a-half-page, single-spaced letters to friends, complaining about the conditions. "This is not a white-collar prison. Forget what you have read, heard, or seen on TV," he says. "The place is full of drug dealers." On his way to Danbury, Winans did meet "a salon-tanned man" who introduced himself as Dennis Levine. Writes Winans, "It was too improbable that two famous s---bags should meet like this."

BROOKE SHIELDS HEADING FOR THE XEROX

Is Brooke Shields giving up her floundering acting career for an entry-level job in publishing? The former child star, whose latest film, *Brenda Starr,* has yet to be released, is applying for a job as an editorial assistant at E. P. Dutton.

Shields, who graduated from Princeton last year with a degree in French literature, met with editor Truman Talley two weeks ago and will have another interview at the publishing house next week.

"It's a low-level job, and it includes Xeroxing," says a source at Dutton. "But Brooke wants to work only a few days a week, so the editors are trying to work something out."

Shields could not be reached, and Talley wouldn't comment on the story.

CUOMO GETTING SPEECH THERAPY

Mario Cuomo is apparently so worried about addressing the annual Gridiron Club dinner that he has asked former John F. Kennedy speechwriter Ted Sorensen to help him compose his remarks, says an Albany source. The prestigious Gridiron dinner, to be held March 26, will be attended by President Reagan and members of his Cabinet and the White House press corps.

Sorensen did not return calls, but Cuomo spokesman Gary Fryer says the governor doesn't need a ghostwriter. "The Gridiron dinner is important, and it wouldn't be unusual for the governor to reach out to people, like Ted, who have ideas and experience with the event. He'll listen to suggestions, but in the end, the chief speechwriter will be Mario Cuomo."

TIMES TO GET SOFT TOUCH

The New York *Times* is about to start testing a new "soft news" section for the national edition of the paper, says a *Times* source. The section, to be called "The Living Arts," will appear six days a week and include features, reviews, and cultural news with a national appeal.

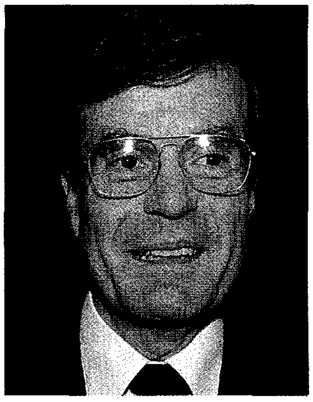
The source says that "Living Arts" will be introduced in Northern California in April and may be tested in other parts of the country later this year.

"Editors want to expand the national edition beyond hard news and business," says the source. "The feeling is that a more feature-oriented and readable national edition can better compete with *USA Today* and the *Wall Street Journal.*"

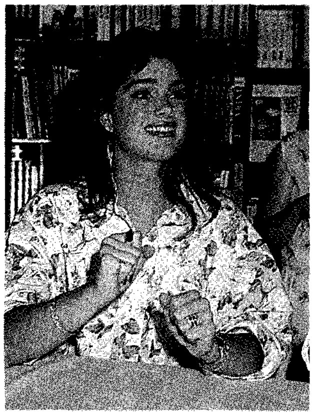
Times spokeswoman Nancy Nielsen says the national edition is undergoing changes, but she wouldn't comment on specifics.

HAVLICEK LOSES LANDMARK STATUS

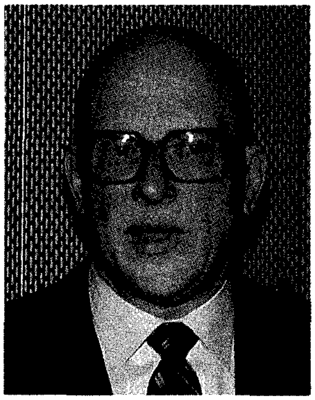
A City Hall source says that Mayor Koch has forced Municipal Art Society president



TED SORENSEN



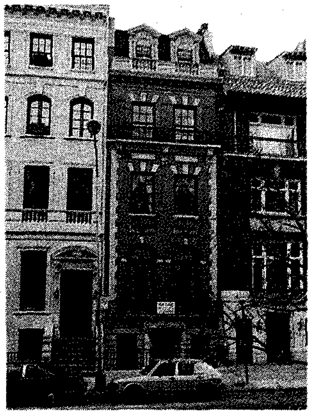
BROOKE SHIELDS



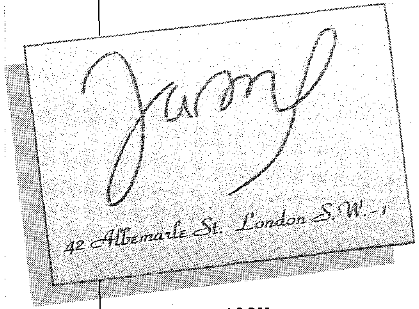
RICHARD ROSENBAUM

Photographs: top, John Chiasson/Gamma-Liaison; center, Phil Roach/Photoreporters; bottom, A.P./Wide World.

PRICEY PALAZZO...MUSICAL MEMOIRS...READER REBELLION...LEAN CUISINE...*JOURNAL* NOTES



GUCCI TOWNHOUSE



JAMS MATCHBOOK

PEGGY LEE

Kent Barwick to remove former Koch adviser Frank Havlicek from the Conklin Committee, the group in charge of improving the Landmarks Commission. Havlicek, who served as Koch's legal and policy adviser for four years, has been publicly critical of the Koch administration since he resigned in 1982.

Koch didn't see the list of appointees until after the committee had been announced. "When Koch saw that Havlicek was on it, he threatened to disband the group unless Havlicek was fired," says the source.

Barwick refused to comment. Havlicek would say only, "I have joined the long and prestigious list of people blackballed for criticizing the mayor."

Calls to the mayor were returned by deputy mayor Bob Esnard: "I decided Havlicek was too political to be on the committee. I talked it over with the mayor, and he agreed."

GUCCI TOWNHOUSE SETTING A RECORD

The former Gucci family mansion, at 16 East 76th Street, is about to be sold for $7 million, the most ever paid for a townhouse in New York City, according to real-estate sources.

The five-story Federal-style house was built of brick and limestone in the late 1800s. The eighteen-room mansion has a wine cellar, a brass-and-glass elevator, a fully equipped media room, and an elaborate security system.

The Gucci family sold the building to a European company in 1985. A spokesman for the Halstead Property Company, which is handling the deal, wouldn't comment on the price or identify the buyers.

ROLLING STONE'S OWN KOREAN WAR

Rolling Stone staffers have been deluged with angry phone calls—including several death threats—from readers complaining about an article on South Korea's presidential election, written by P. J. O'Rourke.

The story, "Seoul Brothers," appeared in the February 11 issue and discussed "the amazing stink" of Korea. O'Rourke also described a "mommy riot" in which women whose sons were killed went into "histrionics—enough to do a French actress on a farewell tour proud."

Executive editor Bob Wallace flew to California to apologize to a Korean-American group that demonstrated at the magazine's Los Angeles office. An apology will also run in the issue that goes on sale this week. "We were surprised and upset by readers' reactions," says Wallace, who adds that O'Rourke won't be reprimanded. "This whole episode has been a learning experience for him."

COOK AND CAPTAIN JUMP JAMS SHIP

Trouble may be brewing at Jams four months after Melvyn Master, who founded the restaurant with Jonathan Waxman, stopped working there. Waxman's sous-chef has gone to Alice Waters's Chez Panisse in Berkeley, California. A captain has also quit and is replacing Kenji, the former host at China Grill.

The restaurant's manager, John Papsidera, says that Waxman has cut the staff by five. Waxman couldn't be reached, but Papsidera says, "Business has been slow, and we've made cuts to deal with that. We've always been overstaffed, so the cuts don't affect the quality of the restaurant."

WSJ-MORGUE LOSS RILES REPORTERS

Wall Street Journal reporters are furious over the paper's latest cost-cutting measure. Management is abolishing the library of old newspaper clippings.

Reporters are complaining that the move will make their jobs more difficult. "When we had to write a story fast on a little-known company, we could go to the library to see what had been written in the last two years," says one disgruntled reporter. "Now we have to rely on the computerized Dow Jones News/Retrieval service—but it's hard to use." A spokesman for the paper insists, "The new system will be as effective as the old one."

PEGGY LEE TELLS ALL THERE IS

Peggy Lee, who has recorded such hits as "Fever," "Is That All There Is?," and "Why Don't You Do Right?" during her 50-year career, has just signed a deal with Donald I. Fine to write her memoirs.

The book, called *Miss Peggy Lee,* will cover the 67-year-old pop singer's childhood in North Dakota and her work with bandleader Benny Goodman, who discovered her singing in a Chicago hotel lounge. Lee will also write about her friendships with Julie Andrews, Artie Shaw, Bing Crosby, Groucho Marx, and Frank Sinatra, as well as her own fight against heart disease and her struggle to save her first husband from alcoholism.

Photographs: top, Erica Lansner/Photoreporters; center, David Kelley; bottom, Gregory Pace/LGI.

Calvin Klein Footwear

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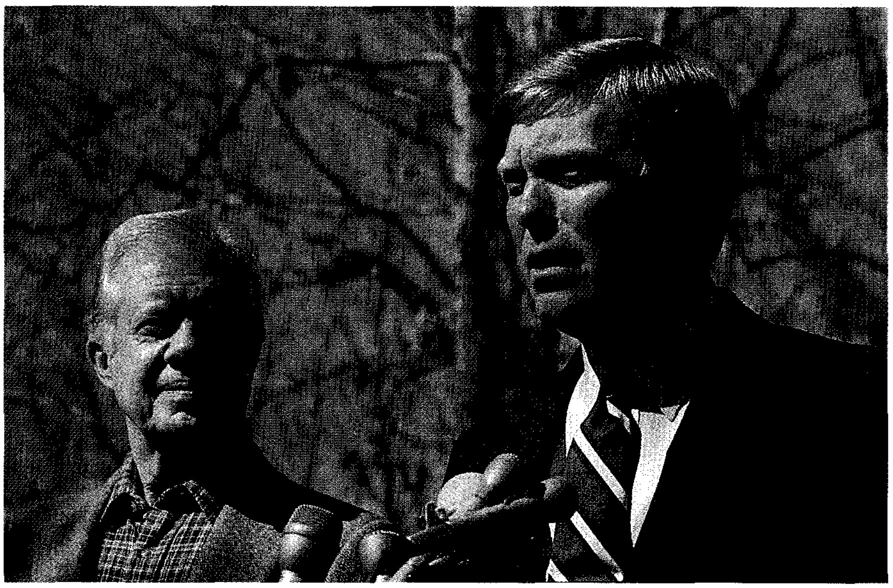
The National Interest/Joe Klein

AMERICA FIRST



TOUCHSTONE: *"I changed positions, too," Jimmy Carter said.*

GEPHARDT STRIKES A CHORD

"IT SEEMS LIKE OLD TIMES," JIMMY CARTER said, smiling that same old smile at a morass of camera crews and reporters gathered on his front lawn last week. "Welcome back to Plains."

Standing next to Carter, and looking very much like a stepson, was Congressman Richard Gephardt, who had traveled all the way to Plains for the privilege of . . . standing next to Carter and *not* being endorsed. Jimmy, grown foxy with age, wasn't about to choose sides before Super Tuesday. But he was willing to grant the congressman a photo opportunity—valuable currency in the soulless, empty exercise that the presidential campaign had become across the South last week. Enormous numbers of delegates (1,307) were at stake in the twenty primaries and caucuses, enormous amounts of money had to be raised for television advertising—and not much was likely to be resolved. In an age of synthetic politics, this was the ultimate Astroturf event.

Nobody seemed very happy with the endless round of fund-raisers and airport press conferences, and yet the Super Tuesday chaos did yield one rare moment of clarity. It came in the course of a debate in Williamsburg, Virginia, sponsored by the moderate Democratic Leadership Council, whose founders were among the perpetrators of Super Tuesday. (They had hoped—forlornly—that the stockpiling of "conservative" southern states would yield a conservative result.) The candidates arrived in town at the last minute, without benefit of the usual numbing hours of staff briefings; as a result, they seemed unedited for once, if somewhat exhausted and giddy, and very much themselves.

One question in particular, posed by moderator Judy Woodruff, seemed to crystallize the differences among them. It was about the possible economic collapse of Mexico—although it might have been about anything. The first respondents meandered through the curious netherworld of political rhetoric. Al Gore launched a smart, if dense, recitation of the policy alternatives (when not on the attack, he still seems too much the tyro, trying to impress his elders); Jesse Jackson said Mexico was a far more critical problem than Nicaragua.

But then Michael Dukakis saw an opening, jumped in—and started the conflagration. He said the proposed $10-a-barrel oil-import fee—favored by Gephardt, Hart, and maybe Gore—might bring on an economic collapse in Mexico by reducing demand for that country's most important export. "That's what these gents don't understand," he said, in a tortured attempt to attack his opponents and yet remain affable.

It was a good point, fitting neatly into Dukakis's anti–tax increase, anti-protectionist message: He is the Jack Kemp of the Democrats, selling optimism and the vision of an international laissez-faire economy, in which the United States would play Massachusetts to the world. Unfortunately, Hart and Jackson immediately pounced on the weakness of the argument: You could *exempt* Mexico from an oil-import fee. The program could be flexible.

This offended the Duke's sense of neatness: "Who else do you exempt?" he pressed, prissily. "Nigeria? Venezuela? Do you have an exempt list?"

Gary Hart came back with the right answer (as is increasingly the case in these debates: Hart has been liberated by his failure). He said the tax should be more a policy tool than a revenue source: Arab oil was the target. But before that could sink in, another—more provocative—candidate took center stage.

"Why exempt *anyone?*" asked Richard Gephardt. "Why do you assume the price for Mexican oil will plummet?"

"Because you're trying to stimulate domestic production and replace imported oil," said Dukakis, still thinking about the Mexican economy and stepping right into a trap.

"That's the whole point," Gephardt shot back. "America's got to have a policy that's good for America."

"So you're gonna kill the Mexican economy?" Dukakis pressed, still not understanding that the exchange was costing him possibly a thousand votes per second in Texas, where stimulating domestic-oil production is *the* issue of this campaign.

And then, from Gephardt, the *coup de grâce*: "Are you running for president of Mexico or America?"

There was a roar from the audience. Dukakis was left fumbling about "the importance of that relationship [with Mexico]." Game, set . . . match?

If Gephardt does eventually win the nomination, it will be because of moments like that one. It seems clear that the Missouri congressman has found the right button to push this year, a direct line to the heart of the gut-bucket Democratic electorate, and the best way to take advantage of the vague economic fears festering out there. Ask him anything, and he will—within a few sentences—bring it back to America First.

"Gephardt is the only Democrat—maybe the only mainstream candidate in either party—to have a succinct message," says political consultant Mandy Grunwald. "It's basic textbook politics. How do you create a message? Three steps: Define the problem. Attack the enemy. Offer a solution. In this case, the

Photograph by Alex Quesada/Matrix.

problem is 'the decline of America.' The enemy is foreigners. The solution is 'Let's look out for No. 1.' And Gephardt delivers it with conviction."

By contrast, Al Gore—Gephardt's main competition in the South—has been in frantic search for a reason (other than geography and destiny) to get people to vote for him. Last week, he had the look of a candidate who'd been receiving too much advice from too many people too late in the game. Still, he did have a big advertising budget and tough new ads emphasizing the suddenly hot issue of the year, *Gephardt's* issue: the declining lot of American workers.

Gore's position on this seemed closer to Jesse Jackson's than to Gephardt's—in the ads, he blamed American corporations rather than furriners (which may be more accurate but less satisfying out in K mart land). In any case, he clearly lacked the single-mindedness that has fueled Gephardt's success since he "discovered" that a $10,000 Chrysler K-car sells for $48,000 in Korea after the government there "slaps on" nine different taxes and tariffs. (It turns out that the actual figure is about 25 percent less, and the Koreans slap eight of the nine taxes on their own cars in order to discourage consumption; still, Gephardt clings to the $48,000 K-car as if it were a ticket to the Super Bowl—which it may well be.)

The political community has watched Gephardt's rise with both revulsion and fascination. "Oh, yeah, there is a point 4 in developing a message," says Grunwald. "The messenger has to have credibility, and I think Gephardt has some serious problems in that regard."

"All of us did the same sort of polling in December," says Gore. "We all saw that protectionism would cut it with the voters, but everyone—except Dick, apparently—thought it would be irresponsible as hell to use it."

And no one suspected that trade would be the *only* nonsocial issue to have an emotional impact on real voters this year. Last week, several others—Republicans, particularly—were trying on the message for size. "You sound like Dick Gephardt," Jack Kemp chided Bob Dole in a GOP debate, and he was right.

Dole was flailing, casting about for something that worked—and therefore not very convincing. By contrast, Gephardt delivers the most tightly scripted stump speech since Ronald Reagan; several reporters in his entourage have taken to reciting it along with him. And while he lacked the cash for a major TV blitz, Gephardt seemed to have the temperament best suited for the pasteurized politicking that Super Tuesday demands.

One morning, I watched with awe as he campaigned in ten cities across the South without leaving an armchair in Winston-Salem. His staff had bought satellite time, and he was beaming interviews to local news in "medium-sized" TV markets. It was a remarkable exercise: hypnotic, depressing, coldly efficient—and passionate. He used the K-car line in every interview.

And that is what is most startling about Gephardt's transformation: not that he has flip-flopped on the issues ("I changed positions, too," Jimmy Carter reminded us last week) but that he seems to have changed his personality itself. A man who built a career as a subtle, well-respected consensus-builder in Congress has been willing to tiptoe right up to the edge of demagoguery with a blatant us-vs.-them appeal.

"When we were formulating the trade amendment, I never thought Dick would go out and use it as a baseball bat to bash the Koreans," says Representative Dennis Eckart of Ohio, a trade expert and co-author of the Gephardt Amendment, who has endorsed Dukakis. "It was supposed to be a more subtle instrument than that. I'm kind of surprised and angry that he's using it in this way."

Imagine how Dukakis feels. It's not easy to have much sympathy for the Duke. He is hopelessly arrogant—a pit poodle when he goes on the attack in debates—hopelessly flabby on foreign policy, and a first-class fudger on more than a few domestic issues (particularly the budget deficit), but he does have standards. He *is* what Gephardt used to be in Congress, a consensus-builder—and a gentleman. He may lose Texas as a result, but he won't score debate points at the expense of the Mexicans.

Which is not to say that Dukakis is a patsy. He has money and a great organization (to get out the Mexican-American vote). Last week, he also showed a willingness to play tough, opening up on Gephardt with a scathing ad: a rolling list of all the special-interest groups who'd given money to the congressman's "populist" campaign. But the ad is aimed at Gephardt—and Gephardt's famous K-car ad is aimed at the voters, most of whom assume that *all* politicians take unsavory money and "flip-flop."

Dukakis has a message, albeit a muddy one. He sees the same problem as Gephardt: American lassitude. The enemy, however, is those (like Dick Gephardt and Ronald Reagan, in the Duke's mind) who would divide us. The solution is consensus. "I'm someone who unites people and doesn't divide them," he concluded in Williamsburg. "I'm not big on sackcloth and ashes. I'm an optimist."

Principled, but not very stimulating: *Thus armed, Dukakis assumes a tactical* position in this campaign reminiscent of the Christians in the Colosseum. It will be interesting to see if Gephardt eats him alive. ■

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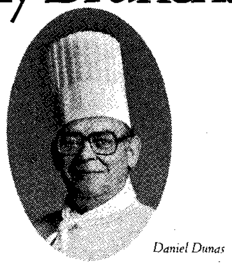

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The Cutting Edge/Michael Gross

THE SUBJECT IS MOSES

Rebecca Moses with fall outfits for day and night from the Moses Collection, her new label.

THE NAME GAME

"EVERY DESIGNER IS NOT ALIKE. SUCCESS stories are quite different," Rebecca Moses once said. What makes her story special is that she is about to open a new fashion house built on a foundation of splashy failure. If nothing else, her brief career shows what a girl will go through to see her name on a label.

Twice in a row, her businesses have collapsed amid the crossfire of litigation. Since the disintegration of her last partnership, she has been out of the Seventh Avenue slipstream for a year and a half. In fashion, a loss of momentum like hers can be fatal to a career.

Nevertheless, in her few designing seasons, Moses made enough of an impact that, seasons after her last coherent and timely collection, women who bought her clothes still talk about her. Her best designs—simple, body-conscious knits—were excellent. But despite her talent, fierce ambition, striking looks, and good connections, Moses has gone to the plate twice and struck out both times. The odds are long against her as she goes to bat for the third time.

In retrospect, it seems that her determination to get and keep her name on a label has led her to make some questionable business decisions. Her first company made overpriced, luxurious clothes that drained her finances and scared off a backer: Tomio Taki, the owner of Anne Klein, who went on to finance Donna Karan. After Moses found another backer, Victor Coopersmith, Taki's company filed a lawsuit to keep its hand in, but the suit was not pursued.

When her business deal with Coopersmith foundered, it was Moses who sued. Coopersmith, a hard-boiled Seventh Avenue executive, had previously been in partnership with Adrienne Vittadini and now sells designs by Moses's former best friend, Andrea Jovine.

Jovine met Moses at fashion school, and she met Coopersmith through Moses. He says that Jovine understood commercial reality and was creatively malleable where Moses was unyielding. Moses says that Coopersmith wanted her to "knock off" other designers.

She also claims that he failed to meet several contractual commitments and so lost the right to her name. Contending, as their contract says, that he owns her name perpetually, Coopersmith has continued selling Rebecca Moses clothes, designed by Lyndal Refsnes and Carol Elliot. The lawsuit is pending.

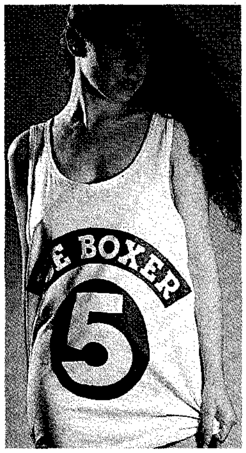
Meanwhile, Moses got married, and a company that bears her new name, R. M. Perlman, Inc., is showing sketches and a few samples from the fall line of her new label, the Moses Collection. The clothes—tailored suits with feminine details, versatile wraps, quilted parkas for both day and evening, and hats, jeweled gloves, handbags, shoes, and belts—will be shown April 11.

Moses announced her new business with a full-page ad in *Women's Wear Daily*. When Coopersmith saw it, he had his lawyer move for an injunction. "We will not allow Rebecca to open her doors," he says, his steely-blue gaze as unwavering as his resolve. "She cannot use her name or any variation."

In her temporary workroom in a remodeled building on West 40th Street, Moses eyes this crucial career juncture coolly. "Sitting around, you reflect about a lot of things," she says. Mostly, though, she has thought about control. Twice before, she lost it. The last time, she even lost her name. Now the word "control" pops up over and over as she describes her new situation. She says, for example, that she has retained personal control of a majority of the company. And she will control the design of each of her products. "Some people don't want control. I want control. It's necessary." She even hopes to dictate the way her collection is sold in stores. "If you don't control the environment," she says, "you don't control your product."

But Moses has chosen to re-enter the fray when control of her name is still in dispute. Which raises a final question: Does she yet have control of her ambition?

SORRY, WRONG NUMBER



The censored T.

EARLIER THIS YEAR, NICHOLAS GRAHAM, who designs silly underwear for Joe Boxer, introduced a line he jokingly called Joe Chanel, featuring the number 5. Chanel didn't get the joke.

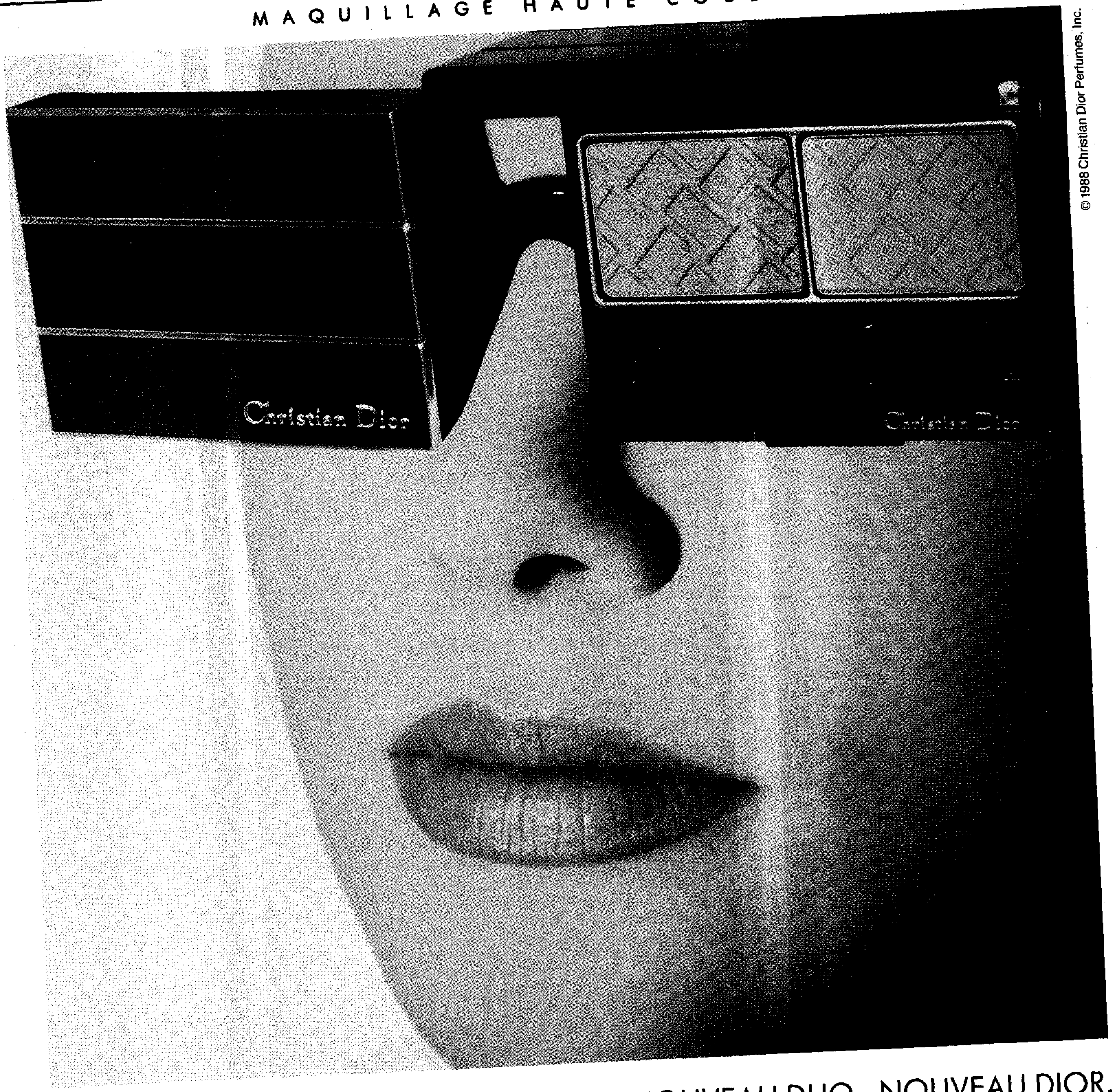
When a newspaper story on the line appeared, lawyers for Chanel went into action. The reporter was called, and a woman in head-to-toe Chanel turned up in Joe Boxer's San Francisco showroom, claiming to be a buyer from Fresno. Two days later, a cease-and-desist letter crossed the continent.

Without the money to fight, Joe Boxer was behind

Photographs: top, Dana Fineman/Sygma; bottom, Tony Cenicola.

Christian Dior

MAQUILLAGE HAUTE COULEUR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RUPPERTS

the eight ball, so Graham dropped the 5 and replaced it with an eight ball. Wonder why nothing like that happened to Chanel's designer, Karl Lagerfeld, when he parodied the Chanel No. 5 T-shirt in his independent Lagerfeld collection.

Graham could have the last laugh, though. "We may print the lawyer's letter on a T-shirt," he says.

A Scaasi spring: rosebuds and ribbon.

ARNOLD'S ARMY

"ME AND MY SCAASI" READ THE NEW ADS that Peter Rogers has created for Arnold Scaasi, New York society's favorite dressmaker. In the black-and-white Horst photographs, Edna Morris, Patty Davis Raynes, and Kimberly Farkas, wearing Scaasi's dresses, hug the designer. They posed for free, Rogers says, "because they adore Arnold."

They and other of the city's perennially Scaasified attended the opening of the designer's spring couture line last week. As always, Scaasi offered some of America's prettiest party dresses, and grand gowns straight out of Sargent portraits. Bright colors, bare shoulders, and a garden of floral prints sprouted everywhere, to the delight of Arnold's army.

The freshest designs were those made of woven taffeta ribbons. But a series of rosebud-studded styles drew the afternoon's best line. Contemplating sitting on the silk buds, Nina Griscom came up with a better idea. "Take it to the party on a hanger," she said, "and just show it to everyone."

A PARISIAN IN AMERICA

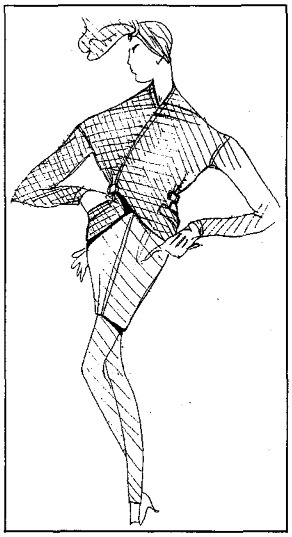
MARC AUDIBET, A HIGHLY touted new fashion name in Paris, has had to cut back production of his spring line—which will now be available only at the Dianne B. boutiques here—and his fall line is in jeopardy. The designer, who makes austere, classical clothes using stretch materials, cannot get hold of those fabrics in time to meet his orders.

"We are in trouble, but we are in a strong position because people respect us," says Marco di Rivera, the designer's partner. He and Audibet, who is also designing a line for Danskin, were in New York last week to seek out potential investors.

"Marc is ready to be married," di Rivera continues. "It's time for the business to grow up."

LOOSE THREADS

AMONG THE PLEASURES OF ROMAN POLANSKI'S new thriller, *Frantic,* are the scenes set in a boîte Polanski calls the Blue Parrot. Denizens of the night will recognize the most durably hip hangout in Paris, Les Bains (formerly a real *bains,* or bathhouse). These days, its habitués are likely to be such stars of Paris fashion as Yves Saint Laurent, Claude Montana, and Jean-Paul Gaultier. And Polanski's camera catches a flash of the trademark gray mane of Christian Lacroix's house model, Marie Seznec.... When Emanuel Ungaro's couture collection was flown into New York recently, a visitor to the designer's 59th Street showroom was scolded for describing as "plastic" the stiff flowers that stud many of his elaborately sexy styles. "They're silk dipped in spun sugar," said an indignant *vendeuse.* "I'll have to go home and lick mine tonight," laughed Martha Kramer, Ungaro's marketing director.... Plastic surgeons come with press releases these days. A favorite opens with the line "Breasts are back." Another notes that the up-to-the-minute "rich, famous, and titled" are having fifteen-minute chemical peels to remove the dark circles under their eyes. Price tag: $1,500.... Lovers of fine-looking folk and trashy food should check out Live Bait (Madison Avenue and 23rd Street), the roadhouse run by four Wilhelmina models and serving, among other things, mashed potatoes one waitress calls "awesome." ■



Marc Audibet for Danskin.

Illustration by Marc Audibet.

© Time Inc. 1988

Why people who subscribe to the work ethic also subscribe to People magazine.

For some people, sixty-hour work weeks are a way of life. And they wouldn't have it any other way. But the harder you work, the more you need to relax.

Which is why, for a few hours every week, twenty-five million highly motivated people forget about office politics (and world politics) and curl up with the latest issue of People magazine.

Even though they read People for the fun of it, their relationship with the magazine is quite serious. After all, how many magazines have as many subscribers who gladly shell out $62 a year? And keep coming back year after year.

With this kind of reader loyalty, People advertisers keep coming back as well. That's not surprising. In this environment, your ad dollars tend to work a lot harder.

Just like our readers.

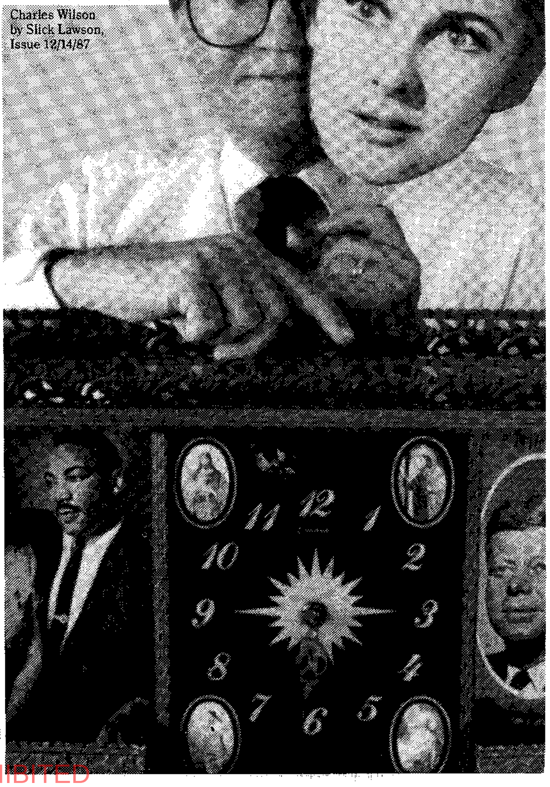
Nothing grabs people like

People weekly

Tracy Ullman by Harry Benson, Issue 12/28/87

Synchro-Energizers by Roger Ressmeyer, Issue 12/14/87

Liberace by Loomis Dean, Issue 2/16/87



Charles Wilson by Slick Lawson, Issue 12/14/87

On Madison Avenue/Bernice Kanner

ANNIE IN ADLAND

PHOTO OPPORTUNITIES

A COLD RAIN WAS PELTING NEW YORK early on January 11, when Glenn Dubin, 30, a co-founder of the Dubin & Swieca investment firm, arrived at the Puck Building for a Barneys photo shoot. He headed to a rented studio and changed into a single-breasted Giorgio Armani suit.

Photographer Annie Leibovitz—known for snapping people of the moment for *Rolling Stone, Vanity Fair,* and, more recently, American Express—had arrived earlier and cased the place. She ushered Dubin onto the roof, where for the next hour he posed in the frigid but intermittent rain with no umbrella or topcoat. Between shots, assistants did hold an umbrella above the man in the gray linen suit, until—several rolls later—Leibovitz was done.

Dubin had accepted the Barneys offer because both his fee and Leibovitz's were being donated to the Coalition for the Homeless. "I left myself in capable hands and didn't feel it was my place to protest, but it certainly wasn't the cozy experience I'd been expecting," Dubin admits. When the shoot was finally over, "Dubin looked more shocked than charitable," says Neil Kraft, Barneys' vice-president for marketing and advertising.

"We were looking for slightly offbeat black-and-white portraits—akin to the Irving Penn work of the late fifties—an old-fashioned quality one wouldn't expect from Annie Leibovitz, who's known for flashy colors and people standing out from their backgrounds," says Kraft. The style was different for Leibovitz, and she faced additional pressure: The suit had to look good. Occasionally, that led to a heated discussion. To shoot Joseph Papp for Barneys' new campaign, Leibovitz wanted a red silk handkerchief for his breast pocket; the Barneys team insisted on a more appropriate white linen one. And she wanted the three founders of *Spy* magazine in identical suits—a photo that would hardly have illustrated Barneys' extensive selection and would have been a physical impossibility. "We couldn't fit them all," says Kraft.

Such are the constraints facing the lanky, six-foot Leibovitz in her recent plunge into advertising. What sets her apart, critics say, is not the way she handles her cameras but the way she handles her subjects. She has brought her antic eye and amazing stamina—along with an ability to wear subjects down and capture their vulnerability—to campaigns for Christian Brothers brandy, Honda, Arrow shirts, the Beef Industry Council, *U.S. News & World Report,* Rose's lime juice, and, of course, American Express. Some of her advertising liaisons have ended quickly, while others continue happily.

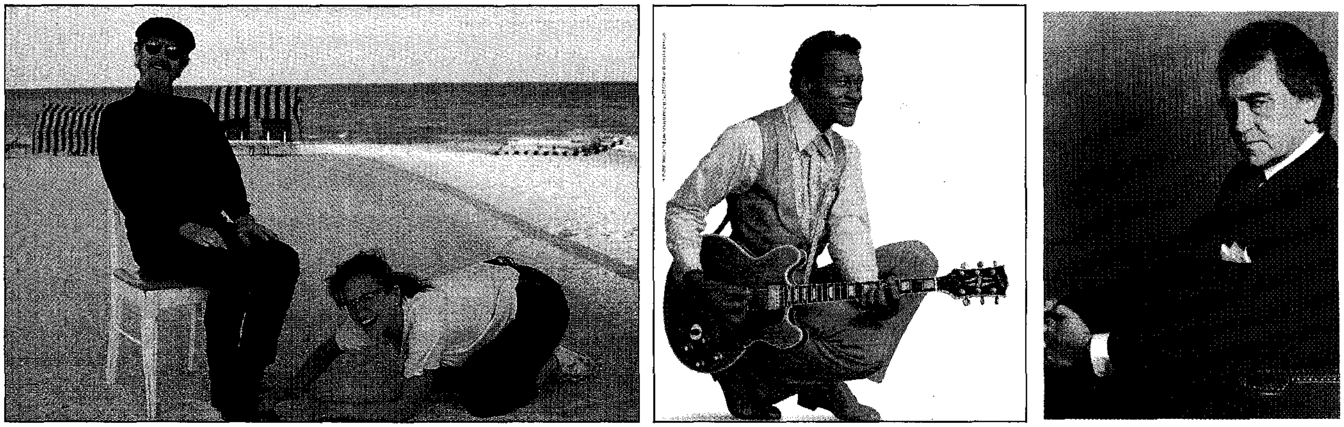
Anna-Lou Leibovitz was born 38 years ago, one of six children of an itinerant Air Force man and a modern dancer. After high school, she enrolled in the San Francisco Art Institute, became infatuated with cameras, and jettisoned her paintbrushes. In 1969, she interrupted her studies to do a five-month stint at Kibbutz Amir in northern Israel.

Back in San Francisco one afternoon in 1970, Leibovitz pointed one of the ever-present cameras around her neck at Allen Ginsberg, who was lighting a joint at a peace march, and took it to *Rolling Stone.* The three-year-old counterculture magazine paid her $25. Soon afterward, *Rolling Stone* editor Jann Wenner sent Leibovitz to New York to photograph John Lennon. While she was fiddling with a light meter, their eyes met and she started snapping. She took a dozen rolls, but Wenner picked that "first encounter" to grace the cover. Leibovitz says that at the time, she didn't understand its appeal.

She did come to understand it, however, as she prowled the bedrooms and back alleys, the concert halls and dressing rooms haunted by the celebrities of the baby-boom generation. By 1973, *Rolling Stone* had appointed her chief photographer, and five years later, when the magazine moved to New York, Leibovitz moved with it. She photographed a mime-like Meryl Streep contorting her face (the picture adorned the covers of *Life* and the 1983 book *Annie Leibovitz Photographs*), a furred and bejeweled Liberace standing with a sky-blue-uniformed young chauffeur, a topless Debra Winger romancing a German shepherd, Lily Tomlin and Richard Pryor depicting tragedy and comedy, and Calvin Klein, Robert Penn Warren, Jerzy Kosinski, and Mick Jagger posing topless.

One of her favorite pictures is of a naked John Lennon crawling up the fully clothed torso of an aloof Yoko Ono. "It's significant historically—because it was taken hours before Lennon died—and graphically," she says. "It told the story of their relationship, that he was a child to the woman and they were still together."

In thirteen years at *Rolling Stone,* Leibovitz produced dozens of bold covers, but her bohemian style and fierce independence caused a rift with the magazine. Five years ago, she moved to *Vanity Fair,* where she felt "underutilized" until Ruth Ansel, a design director there, suggested she spend a third of her time doing ad work. (Leibovitz recently signed a lucrative three-year contract with the magazine.) "I was floored. I never figured I should be doing that," Leibovitz says. So



GROUP SHOT: *Leibovitz has posed Elmore Leonard for American Express, Chuck Berry for Christian Brothers, and Joseph Papp for Barneys.*

Photograph: left, Parry Merkley.

9 years out of the last 10, the Overseas Press Club presented its top award for photojournalism to us.

The Robert Capa Gold Medal is the ultimate accolade for the photojournalist. It honors the "best photographic reporting or interpretation from abroad requiring exceptional courage and enterprise."

In the last decade, nine out of ten Capa Medals have been awarded to photojournalists for work that appeared in TIME.

For these photojournalists, and for the 29 million readers of TIME worldwide, there's no substitute.

There's no substitute.

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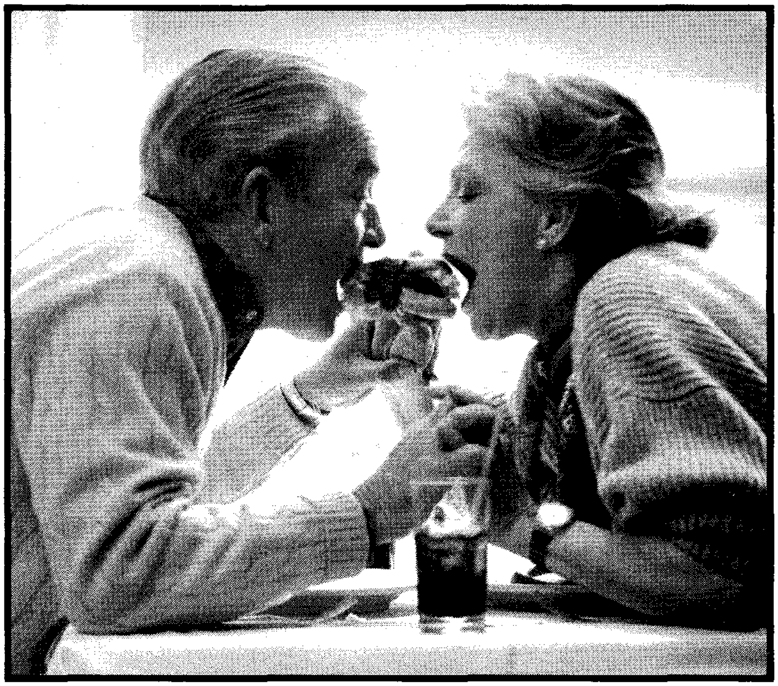
No. 3 in a series on how to advertise to Mature America.

"Don't hold the mayo."

"A side of fries, catsup and onions." Mature America relishes food. They love to eat out. Picnics. Barbecues. Cook-outs. Show them involved with food. They still love the tastes they grew up with. And they've acquired new appetites. Tex-Mex, Cajun and Creole are regular fare. Don't treat them like a bunch of people on special diets. Don't show them eating alone. They love company and give high priority to entertaining. Having family and friends over is a way of life. The microwave is waving. The spare room has a waiting list. Mature America's joy in life is shared by their favorite magazine, Modern Maturity, a publication of AARP. Circulation at Modern Maturity is 17.4 million. For information talk to Peter Hanson at (212) 599-1880.



Modern Maturity

The beginning of a new lifetime.

when *U.S. News* proposed a campaign of portraits, she accepted. When she was starting portraits of Mayor Koch and Howard Cosell, *U.S. News* asked her to tuck the magazine into the shot—subtly, of course. "That quickly evolved into a how-to-display problem," says Leibovitz. "I love to solve problems, but ones I make." The relationship didn't last long.

Her relationship with Rose's lime juice lasted for three ads, including the memorable one of Tama Janowitz crouching on Arthur Schlesinger Jr.'s desk in his book-lined library. Rose's canceled the campaign, but Leibovitz says she was frustrated with the concept anyway. "I've resisted working with someone who tells me what to do," she says. "Basically, I've always just listened to myself. I consider myself difficult to work with—a temperamental artist—and advertising puts that to the test."

She had better luck in recent years when she shot Lou Reed for Honda and James Garner for the Beef Council. Last October, Christian Brothers ran an ad that shows its brandy in orange juice and catches aging rocker Chuck Berry (dressed in orange, strumming an orange guitar) with a devilish grin, over the phrase "C.B. in orange." "We don't know how much the ad has figured into this, but since it's run, CB sales have climbed 8 percent," says Pat Roney, CB's vice-president of marketing.

To take the starch out of the Arrow Company's reputation and demonstrate the variety of its sporty looks, Chiat/Day assembled 24 members of the University Glee Club of New York City and posed them in the first of two successive spreads as arm-folded stiffs, under the headline WHAT DO YOU GET AFTER SPENDING 75 YEARS MAKING AMERICA'S FAVORITE DRESS SHIRT? The second spread had the answer—BORED—and showed the men relaxing in their plaid, striped, and patterned sweaters and rugby shirts. "We hired Annie because she hadn't done much advertising at the time and was fresh," says Larry Weisberg, Arrow's vice-president of advertising. "Chiat/Day conceived the ad, but Leibovitz brought it to life. She had them singing old barroom and fraternity songs. The picture we chose was one taken right after they had sung a bawdy song and someone had told a dirty joke," he says.

But it was American Express that changed her life—and shored up her confidence to turn down work. "Before American Express, I truly didn't know what advertising was. But then I saw my pictures on the back cover here, on the inside cover there, and 'Whoa, wait a minute,' I said. I felt a little panic. I didn't know it would be this big. Suddenly, I worried that the work wasn't good enough."

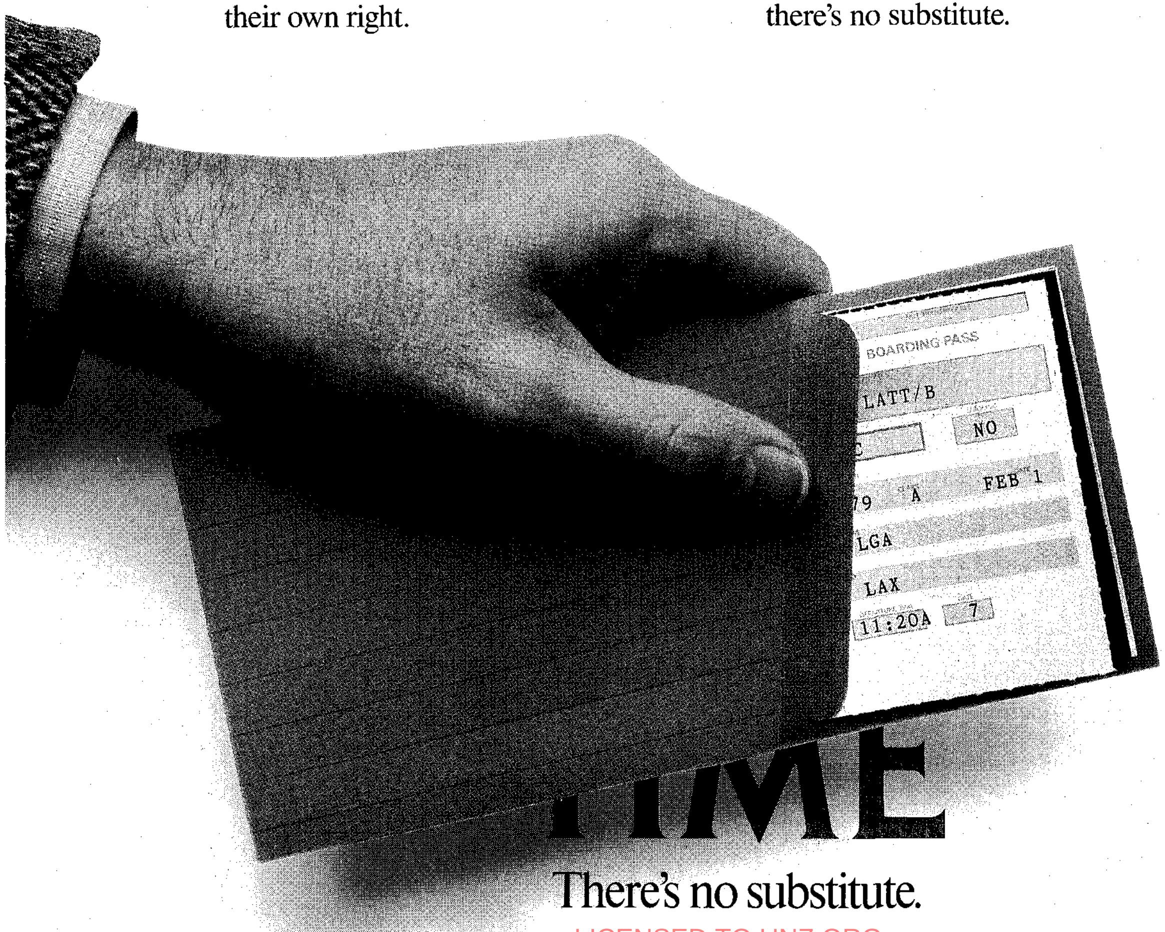
The worry seems ill founded. Hundreds of card members have written for reprints. "Although there's only the smallest mention of how to apply for a

Asked to name America's most important and influential magazine, frequent flyers pointed to us.

Frequent flyers – men and women who take at least six round-trips for business each year – are key decision makers, whose opinions shape corporate destinies. And they're affluent, influential consumers in their own right.

Recently frequent flyers named TIME America's most important and influential magazine, by a margin of well over two to one.

For frequent flyers, and for 29 million TIME readers worldwide, there's no substitute.



There's no substitute.

Source: Beta Research Corp.
(11/2/87)·©1988 Time Inc.

If you've ever stayed at the Parker Meridien, the elegance of Cobblefield will come as no surprise.

Because The Jack Parker Corporation, builders of New York's world-famous Parker Meridien Hotel, also built the elegant homes at Cobblefield, including one that received the Best in American Living Award as the "Northeast's most successful new housing design" by the National Association of Home Builders. Cobblefield. Beautiful homes of natural cedar and stone, set on 54 wooded acres. A gatehouse entry. A private club and fitness center.

Come see our fine homes. Open daily, 10–6. Appointments recommended. Prices from $495,000. Attractive financing terms now available. (914) 682-0002.

COBBLEFIELD

Classic Westchester Luxury Homes.

Sponsor: Westwood Associates • Developer: The Jack Parker Corporation
Exclusive Sales Agent: The Marketing Directors, Inc.

DIRECTIONS: From Hutchinson River Parkway, Exit 23N, proceed toward White Plains on Mamaroneck Ave. Turn right at Rosedale Ave. to Cobblefield entrance on right.

The complete offering terms are in an offering plan available from sponsor. Prices subject to change.

EQUAL HOUSING OPPORTUNITY

card—in a corner of the ad—1,000 people a week have acted," says Morris Perlis, executive vice-president of the Personal Card Division. Since the ads began nine months ago, Leibovitz has shot sixteen subjects. A dozen more will be photographed soon.

The first was House Speaker Tip O'Neill, whom Leibovitz had hoped to picture smoking his cigar in a beach chair. But O'Neill's wife hates his stogies, so they compromised by sticking a butt in the sand by his chair. Leibovitz has captured an unshaven Quincy Jones lounging in shorts and sweatshirt (and scrapped one of the musician in a tuxedo at the piano because it looked contrived). Playwright Beth Henley leans against the ivy-covered fence of a southern mansion, which Leibovitz located only after scouting 250 miles of Mississippi back road.

Gospel singer Amy Grant seems to walk on water (actually a platform of transparent plastic) while fans blow her hair and gown to create an ethereal look. Crime novelist Elmore Leonard seemed too sinister in a decrepit Miami hotel; Leibovitz and Amex settled instead on a shot of him sitting on the beach at sunset, cradling a manual typewriter. She had the white sweats of retired baseball star Tom Seaver soaked in tea and rubbed in mud so they would look scruffy enough.

But the Amex subject she became most attached to was 70-year-old Ella Fitzgerald, who seemed very frail. "If this was Ella's finale—and I don't think it is—I wanted to see her go out in style," says Leibovitz. She rummaged through Fitzgerald's clothes and pulled out a leopard-skin coat, then had a red suit-dress taken in to accommodate the singer's 70-pound weight loss. Finally, she wheeled Fitzgerald's 1959 Mercedes convertible out of the garage.

"She looks like a red-hot mama in the picture," says Leibovitz. "It's a story about jazz. It wasn't journalism. That would have been sitting at the window in her nightgown. Journalism is creeping in on events happening in front of you over which you have no control. I've moved into the terrain of making pictures, composing, theater. I don't see much difference between this and my editorial work," she concedes.

Last month, because of a crammed schedule, she walked away from an offer to shoot embattled Arizona governor Evan Mecham. "I don't want to do villains," she says. Nor does she want any more commissions in which the product has to be in the picture: She has said no to liquor, cigarette, and fashion companies, says her agent, Jim Moffat. Now they're receiving around two dozen inquiries a month, of which Leibovitz accepts four or five. "I'm getting around to photographing everyone I want," she says, "including those who've come up for their fifteen minutes of fame."

Some of the world's most acclaimed writers can be found in one magazine.

Robert Hughes on art. Hugh Sidey on the Presidency. Mimi Sheraton on food. Strobe Talbott on arms control. And Roger Rosenblatt on whatever piques his interest. Gifted stylists and masters of their fields, they enjoy critical acclaim and international popularity. For each of them, what's important is not only what they say, but where they say it: in TIME.

For these fine writers, and for their 29 million readers worldwide, there's no substitute for TIME.

There's no substitute.

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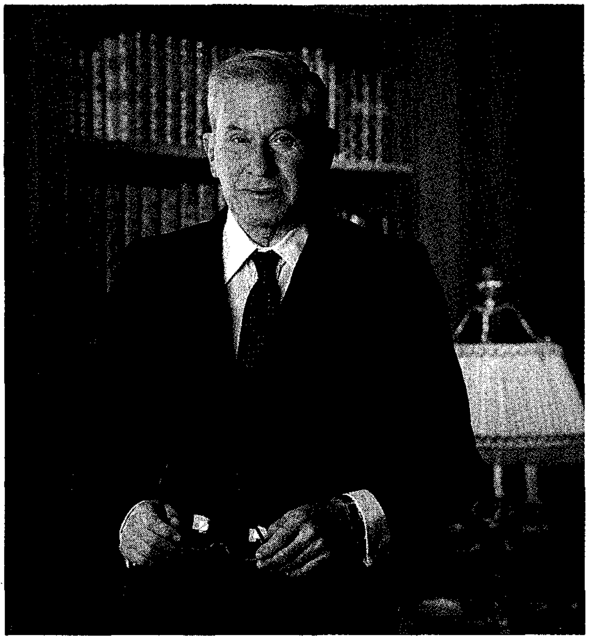
The Bottom Line/John Crudele

FOMON'S VERSION

THE EX-HUTTON CHIEF'S STORY

ON THE DAY LAST MAY WHEN ROBERT Fomon was forced out as chairman of E.F. Hutton & Company, he vowed to Hutton's board that his first task as a private investment banker would be to find someone to buy his former firm. Fomon didn't keep that vow. But for much of last summer, the 63-year-old executive maneuvered to sell Hutton out from under the people who had ousted him.

Fomon, who guided Hutton for seventeen largely successful years, recently discussed his last months at the firm in a long interview. He had been urged to give his version of events by some former Hutton executives who felt he'd been unfairly criticized in pieces in *The New York Times Magazine, Fortune,* and the *Wall Street Journal.* The articles portrayed Fomon in his last years at Hutton as an ineffective, eccentric chief executive who, the *Journal* said, drank too much, chased women, and had a "work hard, play hard" style that ultimately caused him to lose control of his firm. The results, the articles concluded, were financial troubles for Hutton, embarrassing legal problems that included a guilty plea in a check-kiting scheme, and the need to sell the firm at a bargain price last December to Shearson Lehman Brothers.



OUT OF POWER: *Robert Fomon in his office at home.*

Fomon doesn't absolve himself of all the blame. He says, for example, he let others dissuade him from getting out of the bond-trading business in 1986; had he followed his instinct, Hutton could have saved a fortune when the bond market plunged in the spring of 1987. And, Fomon says, he should never have hired Robert Rittereiser from Merrill Lynch & Company and installed him, in 1985, as president at Hutton. "Terrible," Fomon says. "The worst mistake I ever made. He was saying, 'All I want to do, Bob, is come into Hutton to help you.' We never discussed succession. I never discussed compensation with him."

Scarcely more than one year after Rittereiser joined Hutton, Fomon claims, he and his new chief executive were already at odds. He says the tension mostly had to do with who was running the firm. "Rittereiser's the supreme politician, and he was apparently telling directors that the firm wasn't big enough for the two of us—that he could not function as president when everybody kept coming to me, into my office. And that bothered him," Fomon claims. "It was a classic job of undermining." Fomon insists he wasn't aware of what was going on until months later. "Had I known that he was doing this, I could have built up all sorts of defenses."

For his part, Rittereiser has said in published accounts that he was startled by the scope of the problems—particularly administrative—he encountered on arriving at Hutton. "I had a sinking feeling in the pit of my stomach about a day after I got there," Rittereiser told the *Wall Street Journal.* He has also suggested that Fomon tried to undermine *him.*

Fomon says he and Rittereiser did agree on one thing—that Hutton should not be sold to Shearson Lehman Brothers when that firm first expressed interest, in November 1986. He says Shearson never made a formal acquisition offer and that there were never full-fledged negotiations between the firms.

Rittereiser and Fomon both liked the idea of a merger at first, Fomon says. But then there was "an avalanche of negativism from the sales force, especially from Rittereiser's new hires. [Rittereiser] turned against the idea because he did not see a responsible position in the new company for himself," claims Fomon. "I was in favor of [the merger], but on the other hand, I was not going to vote for it with all the opposition from employees."

With both the chairman and president opposed, the deal quickly died. What's more, by early 1987, the stock and bond markets were turning in record performances, and there didn't seem to be any urgency—much less need—to make dramatic moves at Hutton.

Meanwhile, at the suggestion of a Hutton director, Fomon yielded the chief-executive position to Rittereiser in November 1986. Fomon says he thereafter was only the nominal head of Hutton—a figurehead chairman.

At this point, Fomon says, Rittereiser was very optimistic about Hutton's potential for 1987. Indeed, he says, Rittereiser started giving the board glowing reports in late 1986, as a way to show that the merger with Shearson was not necessary.

"He had made all these forecasts at the end of 1986 about what earnings were going to be in '87, and every month these directors would pull out his plan, versus what he did, and he was hitting about 30 percent," claims Fomon. Rittereiser's biggest problem, by this account, was that he had all the wrong people on his management committee. "He had a bunch of amateurs making decisions on complicated subjects," Fomon charges.

Fomon says that by last May—when he relinquished the chairmanship—the board was getting impatient. It was at that month's board meeting, Fomon claims, that he told some directors he would try to find a buyer for Hutton once he started Robert Fomon & Company, his one-man investment-banking concern. Fomon claims he wasn't being vindictive and he wasn't out to get Rittereiser. He was just doing what all investment bankers do—looking for deals. "I don't think any of them took me seriously," he adds.

But even as he was leaving Hutton, Fomon was still feuding with Rittereiser. At the May board meeting, he endorsed Peter V. Ueberroth, the baseball commissioner and a Hutton director, as the firm's next chairman, though he says he knew that Rittereiser wanted the position. (Ueberroth said no, and the post was never filled.)

By late summer, Fomon says, Hutton was running short of capital, and it was about to have its bond ratings reduced. "June, July, August, September. All

Photograph by John Stuart.

through that period, I was trying to figure out where I could sell this place," recalls Fomon.

Enter Sanford Weill, chairman of Commercial Credit Corporation and the former head of Shearson. "Weill said, 'Yeah, I could merge Commercial Credit with Hutton. Maintain the Hutton name. I'll move into the Hutton building as CEO,' " Fomon claims.

Fomon says he started introducing Weill to Hutton directors behind Rittereiser's back. "I thought I was building up quite a bit of interest with the board," Fomon recalls. "I got the feeling they all were in favor of the sale to Weill."

Weill, though, didn't want to get into a bidding war and sought the exclusive right to negotiate for Hutton. Rittereiser persuaded the board to bring in Salomon Brothers, Hutton's investment adviser, and Pete Peterson's Blackstone Group to see if there were other potential bidders. At this point, Fomon says, Weill felt the board was being unreasonable and bowed out.

Fomon charges that Rittereiser did all he could to stop Weill from buying Hutton because Rittereiser feared he would have no place in Weill's organization. And Fomon suspects Rittereiser was also against a deal with Weill because he didn't want Fomon to earn a commission for setting it up.

"During all this period," says Fomon, "the board repeatedly asked Rittereiser about capital adequacy." Fomon says Rittereiser continued to assure the directors that Hutton had enough capital. "It turned out they didn't," claims Fomon. He also contends that the October stock-market crash really didn't have much to do with the sale of Hutton—that it was inevitable for a long time because of the firm's mounting problems.

Last December, Hutton—once one of Wall Street's most prestigious investment houses—agreed to become part of American Express's Shearson Lehman empire, in a deal worth $29.25 a share, or a total of $962 million. That was far below the $50 a share that Shearson had suggested (although Fomon claims that the offer was never put in writing) just a year earlier.

Through it all, Fomon insists, he and Rittereiser never uttered a harsh word to each other. Still, Fomon fumes about the time Rittereiser got a misdirected telephone call confirming a private outing that Fomon was planning to Spain. Rittereiser never passed the message along and later said he had thought it was a mistake. Fomon, however, thinks Rittereiser was trying to ruin his outing.

HANDICAPPING THE MARKET

IS THE ECONOMIC NEWS TODAY GOOD OR bad for the stock market? Nobody knows for sure, but Laszlo Birinyi, head of Salomon Brothers' equity-market-analysis department, has made a list of the current and potential conditions that could drive stocks higher and those that could pull them down.

The good news: Slower economic growth (which could lead to lower interest rates). The declining attractiveness of bonds (as rates decline). Higher savings and increased capital spending by corporations (offsetting a slowdown in consumer spending). Inflation coming under control.

Also, abundant liquidity, with corporate reorganizations putting $24 billion in cash into investors' pockets in January. The potential return of foreigners to the American stock market. The decline in new stock issues. The flow of money into blue-chip stocks. And the optimism of the New York Stock Exchange's specialists, or market-makers.

The bad news: A growing reduction in consumer spending. A potential decline in foreign economies (as Americans spend less on the products of foreigners). The fact that stocks are already valued fairly. Continuing investor concern about the market's stability. Lack of leadership by any group of stocks in the market. The weakness in brokerage stocks. And finally, the fact that "the path of least resistance is down," says Birinyi.

HOME ECONOMICS

UNLESS A LOT OF PEOPLE SUDDENLY start buying houses, savings institutions and banks could be in for a flat year.

Americans borrowed $450 billion through home-mortgage and -refinancing loans in 1986 and $440 billion in 1987. But Ronald I. Mandle, a bank analyst at Paine Webber, Inc., estimates that the figure will drop to $350 billion this year. The reasons: Some potential home buyers are afraid of a recession; many home owners have already completed their refinancing; and demand for homes seems to be waning among 30- to 35-year-olds.

That could be especially bad news for savings-and-loans, which have grabbed a big hunk of the home-mortgage market. But it could also hurt commercial banks, which typically allocate 10 to 15 percent of their loan money to home mortgages. And commercial banks could be hurt in another, indirect way. A slowdown in sales of homes would also mean a reduction in the purchase of home furnishings, says Mark Alpert of Bear Stearns. And that would mean less credit-card interest.

Analysts aren't quite predicting a disaster. But they say the next four months—from March through June—will tell. ■

Adrienne

CUISINE OF THE
MEDITERRANEAN

In New York's most elegant hotel, one of few restaurants of exceptional cuisine to open in years. Adrienne. An intimate setting where, overlooking the glamour of Fifth Avenue, one may enjoy the cuisine of the Mediterranean, prepared in the French manner. For informal bistro fare, Le Bistro d'Adrienne, adjoining the main restaurant. All at Le Grand Hotel Maxim's in New York, at Fifth Avenue and 55th Street. Reservations accepted at (212) 903-3918.

AT L'HOTEL MAXIM'S
FIFTH AVENUE & 55TH STREET

FAST TRACK

YOU ARE HERE

EDITED BY ERIC POOLEY

CULTURE WATCH

Hollywood on the Hudson

JOE PAPP KNOWS, AS Shakespeare wrote, that "we must take the current when it serves/Or lose our ventures."

Papp has an extravagant venture—the six-year staging of all 36 Shakespeare plays and the broadcasting of hour-long television shows based on them. And for that, he needs a current mighty enough to raise some $30-million.

So he's looking to the stars—in Hollywood. "I wanted some reciprocity," Papp says. "The West Coast uses so many movie actors who started out here. I'm just getting a few of them back."

To do so, Papp reached out to Merv Adelson of Lorimar Telepictures, which produces such shows as *Dallas, The People's Court,* and *ThunderCats.*

Adelson was only too happy to become chairman of last Thursday night's benefit for *Julius Caesar,* which stars Al Pacino and Martin Sheen. For the $50,000 affair, he pulled together 130 swells, including such corporate heavyweights as Carl Icahn and Herb Siegel. After the show, the group retreated to the Rainbow Room for Caesar salad and baked Alaska.

Papp's television shows feature actors dressed in Shakespearean costume who answer questions in character. Papp hopes the broadcasts will help Americans overcome their fear of the Bard. "Lady Macbeth: Now, she could answer a hell of a lot of questions about sex."

KELLI PRYOR

BRIEF LIVES

PACIFIC OVERTURES

MAX ROACH AND KODO ARE AN UNLIKELY combination: Roach, the hard-bop drummer from Brooklyn, got his start trading riffs with Charlie Parker and Dizzy Gillespie. Kodo, the twelve-man, two-woman traditional Japanese drum troupe, began communally—almost monastically—on the tiny island of Sado, 175 miles northwest of Tokyo.

Their rhythms, however, will synchronize on Tuesday, when Kodo opens the first of six shows at City Center with a program that features Roach performing "Macramé," a piece he wrote for Kodo. Earlier that same day—when most working jazzmen in the city are getting to bed—some members of Kodo will run their daily six miles. Roach may even be able to see them from the windows of his apartment on Central Park West. Not that he will, of course.

Max Roach: Jazzman among the Japanese.

"Every day, they'd go on their morning run," says Roach, 64, recalling his five-day stay on Sado last summer. He skipped the run, along with the two hours of calisthenics that followed. He did arrive in time for the six-hour morning workout on the drums.

Western drumming technique, says Roach, "is based on a kind of virtuosity where speed and precision are rooted in the wrists." His hands jump. "*Their* technique is from the whole body, like T'ai Chi."

Roach first heard about Kodo a few years ago, when the group ran the Boston Marathon and then played a concert afterward. He later met the drummers while he was teaching music at the University of Massachusetts at Amherst. Kodo's young performers, most in their twenties and unable to speak English, knew all about Roach, who, more than anyone else, established the trap drum as a solo jazz instrument. Kodo goes in for bigger skins—the *o-daiko,* a six-foot drum hoisted on its side and addressed with a club and a lot of body English (or Japanese).

"I would assume the position," says Roach, "but it takes years to get your body used to it." Grace of movement is central to Kodo's performance—besides being able to play several instruments and sing, members must also master Japanese dance steps.

When Roach was leaving Sado, the members of Kodo surprised him by bringing their drums to the dock for a thunderous farewell. As Roach pulled away in a hydrofoil, the drummers jumped into the water and swam after him, waving goodbye. At City Center, they'll use their drums to say hello.

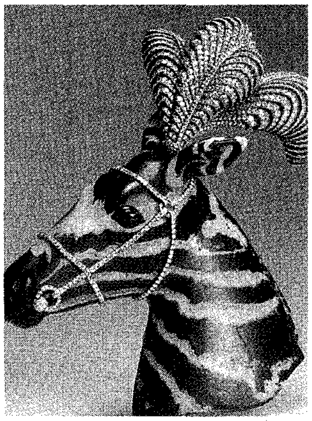
JOHN MILWARD

Photograph by Steven Begleiter. Illustrations: top, Guy Billout; left, Robert De Michiell.

TREASURE HUNT

THE DOLLAR IS VERY weak—on the streets and in the shops, there are almost no Americans. About this, the Parisians are characteristically ambivalent and occasionally, one senses, even gleeful. "But things have been so cheap for you for such a long time," says the matronly *vendeuse* in a boutique on the Rue St. Honoré, as I comment on the high prices. Her words are pleasant enough, but her tone and her eyes tell me, "It's about time."

At the Chanel boutique on the Rue Cambon, the Japanese mutter over calculators as the *vendeuses,* their boyish hips looped with chains, proffer quilted bags, silk scarves, and all manner of accessories emblazoned with interlocked c's. A videotape shows Lagerfeld's recent collection for Chanel: *le style insolent,* as epitomized by model Inès de la Fressange, and many vivid short suits with a touch of Berlin. I inquire about jewelry; trays are brandished, sparkling with costly *faux* gems ($900 for rhinestone earrings). Such is the seductiveness of this atmosphere that the prices—for a moment, at least—do not seem ludicrous.



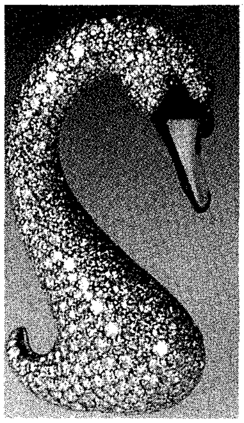
JAR's gems: Zebra brooch. . .

Along the Quai Voltaire, the *antiquaires* seem uncommonly eager to assist. Josette Catan, an early proponent of *goût russe,* wrings her hands and says, "This is very bad for us—we miss our American customers! Oscar de la Renta we haven't seen in *several years.*" Her shop brims with stylish objects—Gothic bric-a-brac, odd bits of Venetiana. I remark on two handsome nineteenth-century armchairs and an eighteenth-century Russian statuette of Peter the Great, which I mention having seen at Christie's in New York two winters ago. The armchairs, she enthuses, are "*superbe,*" and the diminutive statue is remarkable, too, is it not? Perhaps she considers me an exemplar of *goût américain:* Several days later, I notice the chairs and statuette have been moved to the window.

THE WINDOW OF THE jewelry shop JAR—spotlighted and lined in *bois de rose* velvet—is tantalizingly empty on the afternoon I visit, making me all the more curious about the jewels inside—jewels that have acquired a passionate following among the Old Rich (Marie-Hélène de Rothschild) and the New (Susan Gutfreund). I am curious, too, about their Harvard-educated American designer, whose sense of fantasy and craftsmanship has been compared by François Curiel of Christie's to Fabergé's.

The shop, with its austere façade, lies in a nearly hidden passageway off the Place Vendôme. I press the bell, stepping closer to read its ironic inscription: "*Je suis provisoire pour toujours.*" And then I enter.

Inside is a cluster of small, subtly colored rooms, the largest in blue-green—where, after a moment, I meet Rosenthal. He is fair and intense, with slightly hooded eyes and the friendliness of an American meeting a compatriot on foreign soil. He wears blue jeans, a pullover, and an oxford-cloth shirt—a curiously collegiate outfit for this virtuoso of *nouveaux bijoux.*



Swan earring . . .

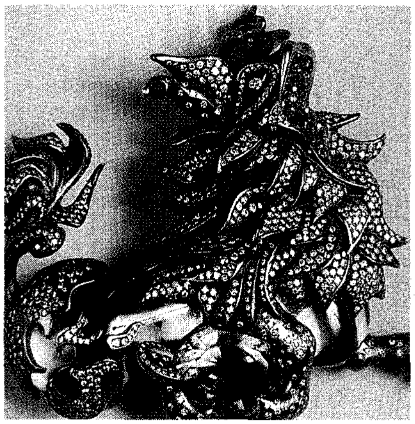
The shop is ten years old. One senses that Rosenthal has beaten the French at their own game—intimidation—and has mastered *le sizing up,* however subtly.

I ask to see the jewels.

The lights go on in a tiny room lined in ruby velvet. Before me sparkles a riot of strange flowers and beasts: poppy earrings of rubies, garnets, and amethysts; a camellia pavéed in emeralds; a huge dragonfly in rock crystal; coral-beaked swan earrings; and a diamond-plumed zebra brooch near wondrous, gem-studded snakes and dragons. Six craftsmen in Paris and Geneva have made these pieces, almost all of which have already been sold.

Rosenthal chooses massive pearl-and-diamond hoops for me; then dark, glimmering flower earrings with pink and purple stones; he alternately scrutinizes each effect and, Pygmalion-like, issues these dictums: "I never let anyone buy something that doesn't suit her, no matter who they are"; "I don't think one should be sacred about jewelry"; "We get people to change everything—hair color, nail polish, clothes." I ask whether everyone listens to him. "Yes," he says, "no matter who they are." Then, with a smile, "I like to go to battle with the dragons." Such is the intensity of his gaze and the authority of his voice that I linger over the earrings. I would not have chosen either pair.

The cases are locked, the lights in the room extinguished. I decide to ask a favor: Would he create an imaginary jewel for a character in the new novel I am writing? He asks me to describe her: appearance, background, obsessions. Then he leaves, returning with a photograph of a gemstone unknown to me. With this, he creates an elegant, bizarre brooch—the perfect jewel for my character. I thank him and say I will commission the brooch when my book is finished. "Oh, no," he answers, "we can dream up something much better."



Dragon pin.

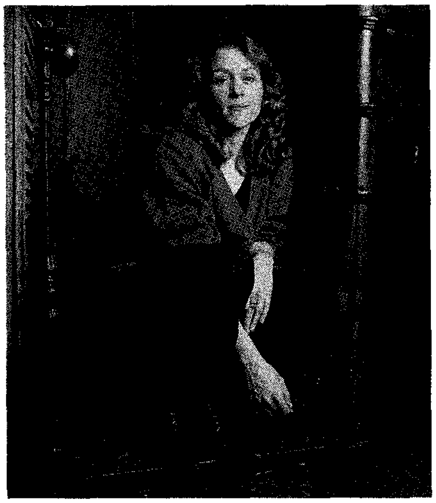
FRANCESCA STANFILL

Photographs by Tucci/*W.*

BEHIND THE SCENES

STELLA PERFORMANCE

AFTER WATCHING SOME of her closest friends find stardom, then spending a year pursuing it herself, actress Frances McDormand is now Off Broadway (as Stella in the Circle in the Square production of *A Streetcar Named Desire*) and feeling fine about her relative anonymity. "My movies," she says, "have done *wonders* for a lot of other actors."


Frances McDormand: Mrs. Kowalski.

After an impressive debut as the frightened, dog-dumb tramp in Joel and Ethan Coen's *Blood Simple*, McDormand fell in love with Joel, moved in with him, and watched the Coens (along with co-stars John Getz and M. Emmet Walsh) get all the attention. After her hilarious bit as a hyperactive mother in the Coens' *Raising Arizona*, she watched her friend Holly Hunter star in *Broadcast News*.

"Fran," says Hunter, "is *too* good: No one knew it was the same person."

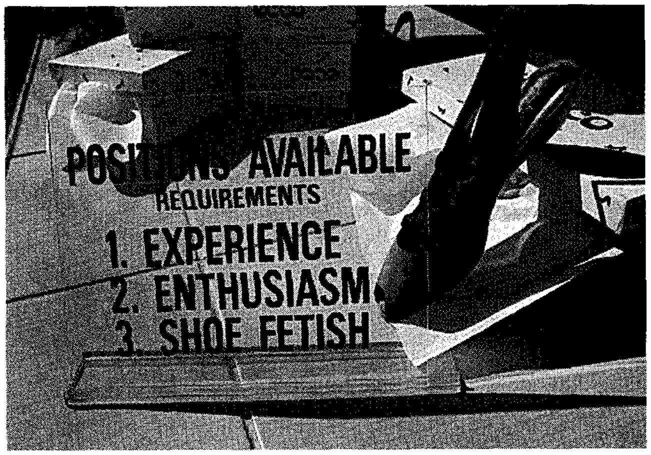
McDormand, the daughter of a Disciples of Christ minister, says she's not bothered that her work often goes unrecognized—"I wouldn't like people assuming I can only do one type." Besides, she doesn't really trust stardom. But in 1987, she made a bid for it anyway, jumping into the world of television. CBS signed her to a five- to seven-year contract for a police drama called *Leg Work*. "They gave me a real *Dynasty* hairdo," she says, "but when I opened my mouth, I was the same girl they were trying to hide." The series died in a month, but McDormand had learned "superficial things," such as how to wear her hair for the camera, and one important lesson about herself: She was *not* an aspiring TV star.

Then she learned that Circle in the Square was presenting *Streetcar*. Blanche DuBois was a role that McDormand—"like every other actress who acts for *aht's* sake"—had wanted to play since high school. But Blythe Danner was already signed, and McDormand was asked to audition for Stella, the battered wife of Stanley Kowalski. "Two years ago, I would have played her like an abused woman." But McDormand says she has moved beyond that conventional interpretation of the role. "Stella is not a mouse. She is a strong woman who has decided exactly what she's doing with Stanley—she wants the colored lights and hot sex."

In the first preview performance, McDormand saw how her Stella affected an audience. "I felt people really *listening*. I told Blanche that [Stanley] didn't know what he was doing when he hit me, that he was 'gentle as a lamb when I came back.' And I felt people going, 'Aw, Stella, Stella, wake up, honey.' "

RICHARD LAERMER

STREET SEEN



In the window of Ecco Shoes, 324 Columbus Avenue.

FASHION FRONT

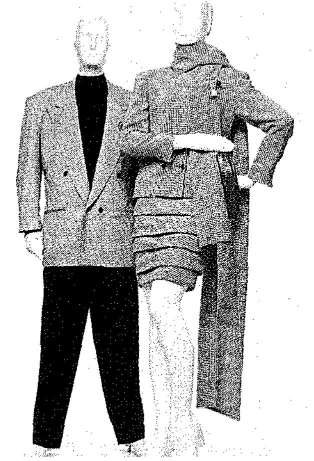
Italy's Show and Sell

ARE ITALIAN DESIGNERS losing business because of the dollar's decline and fall? Fashion businessmen like Aldo Pinto, a partner in Krizia, think so. And now the Italian fashion industry is doing something about it—Moda Italia, a "museum-quality exhibition of the creative and technological excellence of the Italian fashion system."

Though sponsors are calling it "noncommercial," the exhibition, which includes designs by Ferré, Biagotti, Missoni, Versace, Valentino, Krizia, Fendi, and Armani, is being held here at the same time American buyers and critics converge for the New York collections.

Moda Italia, which opens April 5 on Pier 88, has work by the eight designers as well as such industrial-strength manufacturers as Benetton, GFT, and Ermenegildo Zegna.

The show, which is open to the public, kicks off with a gala benefit honoring the seventy-fifth anniversary of the American Cancer Society. Last week, chairwoman Ivana Trump gave a pre-gala luncheon at the Italian Trade Commission. Though all the big-name designers have been invited to the gala, nobody knows how many will turn up. Pilar Crespi says the event falls during Italian vacation time, and even Ivana Trump admits that "it's mission impossible to get them all in one room."


Versace designs: In the Moda.

MICHAEL GROSS

Photographs: top, Ken Collins; bottom left, Erica Lansner/Photoreporters.

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RUTH RECOMMENDS

BY RUTH GILBERT

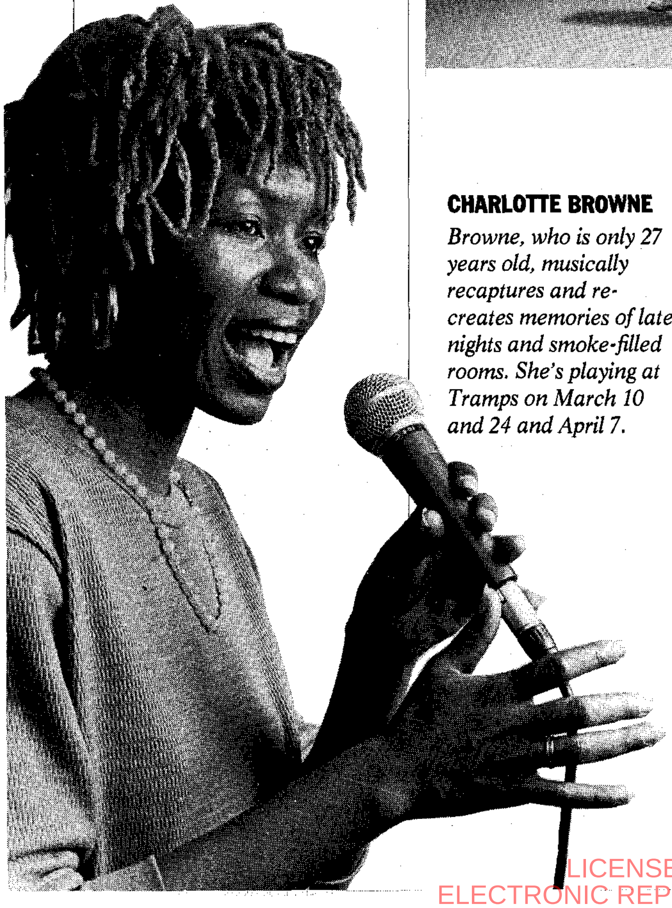
On March 18 and 19 at the Beacon Theater, Philip Glass and his group perform his score to the film Koyaanisqatsi *while it is being screened. Richard Gere hosts this minimalist experience. Try it.*

'THE DICTATOR'

Christopher Lloyd stars as an exiled president-for-life who, with his son (John David Cullum), plans to leave Rego Park, Queens, and return to his South Pacific–island home (March 15 at 8:30 p.m. on Channel 2).

LAR LUBOVITCH DANCE COMPANY

During its twentieth-anniversary season at City Center, March 15 through 27, you can see Rick Michalek (upside down) and Sylvain Lafortune performing in Concerto Six Twenty-Two, *a work of Lar's set to music by Mozart.*



CHARLOTTE BROWNE

Browne, who is only 27 years old, musically recaptures and re-creates memories of late nights and smoke-filled rooms. She's playing at Tramps on March 10 and 24 and April 7.

'CLEO SINGS SONDHEIM'

Cleo Laine and her conductor/husband, John Dankworth, return to the Big Apple to promote her new record. They'll be at Carnegie Hall on March 23, and we're letting you know early so you'll get a good seat.

'THE TARNISHED ANGELS'

Dorothy Malone and Robert Stack star in Douglas Sirk's 1958 film, the title of which explains the action therein. It's playing at the Public Theater for two weeks, starting March 18.

Photographs: center, Martha Swope; bottom right, Gary Stevens.

Italian linen blazer. $478. Italian silk bow tie. $27.50. Pinpoint cotton shirt. $57.50. Cotton/linen pleated trousers. $112. Shoes. $315.

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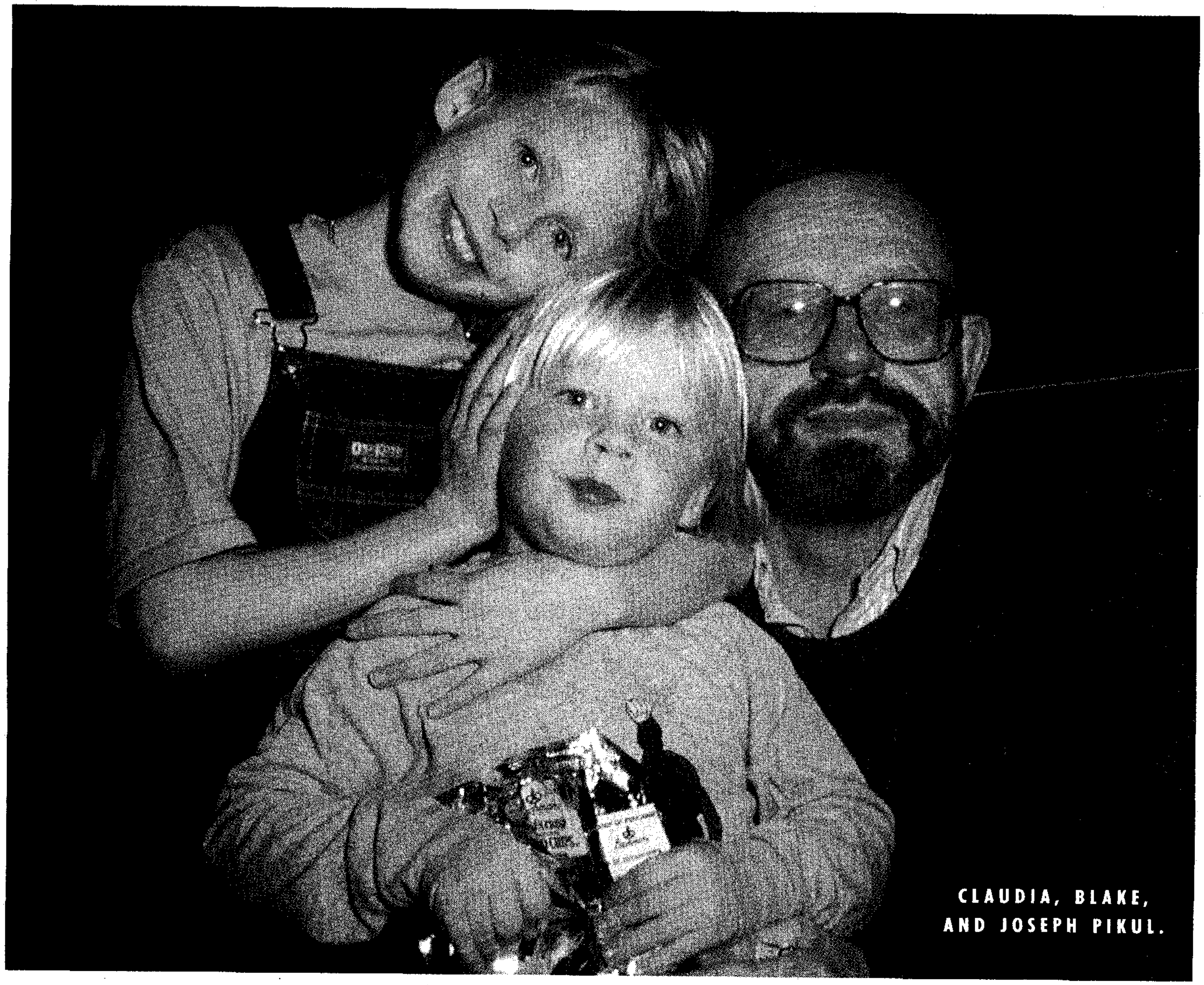
New York

THE STRANGE CASE OF JOSEPH PIKUL

AWAITING TRIAL FOR THE MURDER OF HIS WIFE, HE STILL HAS CUSTODY OF THEIR TWO CHILDREN

BY NICHOLAS PILEGGI



CLAUDIA, BLAKE, AND JOSEPH PIKUL.

SHORTLY AFTER MIDNIGHT LAST OCTOBER 24, THE POlice say, Joseph Pikul, a 52-year-old stockbroker, strangled his 44-year-old wife, Diane, in their Amagansett vacation home. According to the cops, the murder was the final act of the ongoing argument the couple had been having about Diane's plans to divorce Pikul after nine years of marriage and take custody of their children, Claudia, eight, and Blake, five. Pikul was worried about losing the children because Diane not only had hired divorce lawyer Raoul Lionel Felder but had given him evidence she had discovered in the attic of their Greenwich Village duplex—photos and a videotape that showed Pikul striking sexually explicit poses while wearing women's underwear.

State police investigator Joseph Tripodo has put together the following account: On Saturday morning, just hours after the murder, Pikul put the children into the backseat of his car and went to the hardware store in Amagansett, where he bought over $300 worth of supplies, including gloves, sponges, cleaning fluid, and sash cord. At some point, Pikul put his wife's body into the rear of the family station wagon—crowded with household supplies and cleaning equipment—and, with Claudia and Blake in the backseat, began driving upstate.

On Saturday night, Pikul pulled up to the home of an Orange County couple he hadn't seen in years. He told them his wife had left him and asked whether they could look after the children while he attended to some "personal business."

Pikul did not return until Monday morning, when he picked up the children and told the couple he was heading back to the city. Near the Newburgh exit of the New York Thruway, he stopped at a car wash and paid some workers $35 to clean the station wagon. After he and the children drove off, the workers looked into a nearby Dumpster (he'd been spotted throwing debris and papers into it) and found a $20 bill and a dozen valid credit cards belonging to Pikul and his wife. Suspecting foul play, they called the police.

The day Diane was reported missing, her lawyer says, her friends suspected the worst.

DIANE PIKUL.

Later that day, Pikul reported his wife missing. Two days later, her body was found, wrapped in a tarpaulin tied with sash cord, in a drainage ditch near the Newburgh exit of the New York Thruway, not far from the car wash. Sponges had been stuffed into every body opening. On Thursday, October 29, Pikul was arrested and charged with murder. Indicted for second-degree murder on December 29, he pleaded not guilty.

THE KILLING ATTRACTED SOME ATTENTION BECAUSE Pikul was a successful Wall Street analyst for Arnhold & S. Bleichroeder and Diane Pikul was an assistant to the publisher of *Harper's* magazine—and also because Pikul was wearing women's underwear when he was arrested. But not until after November 9, when Pikul was freed on $350,000 bail, did the case seem anything more than just another sad tale of domestic violence.

Within days of his release, the man accused of murdering his wife went to the home of the relatives who had cared for his children while he was in jail and took charge of Claudia and Blake again.

Diane's family and friends were stunned. Only the week before, police had discovered six-year-old Elizabeth Steinberg, beaten and close to death, in her adoptive parents' West 10th Street apartment, just two blocks from the Pikul home. Having learned how spectacularly the child-protection system had failed Lisa Steinberg, Diane Pikul's friends found it even more horrifying that her two children could be put back into the care of the man accused of murdering her.

"I couldn't believe he was out on bail, let alone had custody of the children," says Donald Whitmore, Diane's 80-year-old father, who lives in Florida. "Joe is an unstable guy. He shouldn't have custody. He flies off the handle for nothing. A real Jekyll and Hyde, smiling one minute and then stabbing you in the back."

Lisa's death was as vivid in the minds of Diane's friends and neighbors as the flowers and community vigil on the sidewalk outside the Steinberg apartment. Somber reports in the press made it even more difficult for them to accept Pikul's retaining custody of the kids. The statistics on crimes against children—in 1987, 113 children killed and 46,713 child-abuse and -neglect complaints called in—were appalling. And the system set up to protect them—a complicated, bureaucratic amalgam of overlapping state, city, and private agencies—gave Diane's friends even less confidence.

For instance, complaints about child abuse must be made to the state's child-abuse hot line (1-800-342-3720), which reaches the Central Registry office in Albany. The lines there are so busy that it is not unusual for a phone to ring more than a dozen times before the caller finally hears a recorded message.

But getting through doesn't necessarily mean that help is at hand, for the Central Registry operator may judge that there is not enough information on which to act. (One of the rejected calls was from a neighbor of Lisa Steinberg's.) Alice Vachss, chief of the Queens district attorney's Special Victims' Bureau, says she has workers stay on the phone for hours trying to get through to Central Registry; when one operator refuses to accept a complaint, she has her staff call back until another operator accepts it.

If the registry operator deems the complaint legitimate, the information is thermofaxed from Albany back to caseworkers in Special Services for Children (SSC), the city agency charged with protecting children. SSC workers handle emergencies Monday through Friday from 9 A.M. to 5 P.M. (though in Brooklyn and Queens, a private agency like the Society for the Prevention of Cruelty to Children might also respond). From 5 to 9 P.M. on weekdays, and round the clock on Saturdays and Sundays, the city's Emergency Children's Services takes over; on average, it removes two children from their parents' custody per night.

"Can you imagine some woman or kid trying to get through this bureaucratic mess while locked in the bathroom hiding from some drunken abuser?" demands Raoul Felder, who says he is so afraid the Pikul children are in danger that he has

THE CHARGE THAT PIKUL MURDERED HIS WIFE, HIS LAWYER SAYS, DOESN'T MEAN HE'S A BAD FATHER.

spent months in a legal fight—without fee—to get them away from their father.

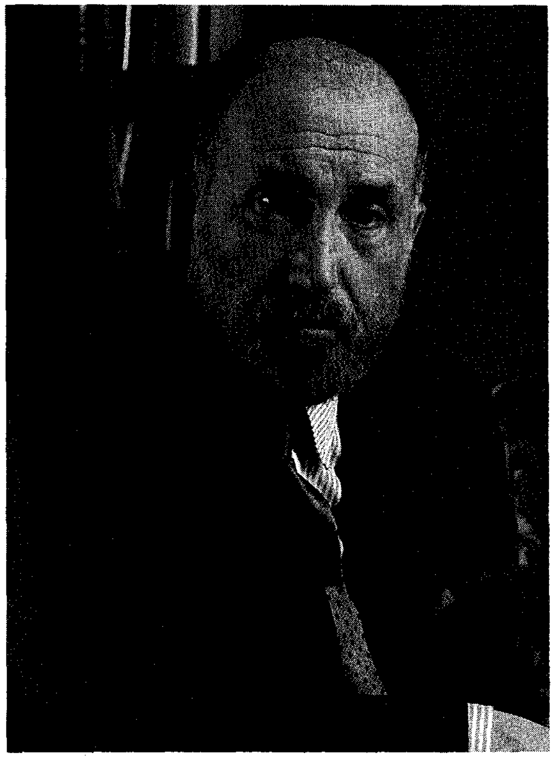
There are 1,274 caseworkers employed by SSC; 636 of them are charged with protecting children from immediate injury and imminent danger. A worker may be required to handle as many as 60 active cases, a work load that burns out staffers so rapidly (SSC paid $1.1 million in overtime last year) that there is a phenomenal 89 percent turnover rate among Manhattan protection workers every year.

"We're expected to be police officers, we're supposed to protect children, we're expected to be psychologists," SSC caseworker Carlene Jadusingh testified at a legislative-subcommittee hearing under the chairmanship of Buffalo assemblyman William Hoyt in January. Jadusingh said the system was "unbearably frustrating" and pointed out that it was not unusual for unarmed caseworkers to have to go into crack dens and drug-shooting galleries to find children.

A crucial factor in the protection of children—a factor no one really wants to deal with critically—is the caseworker's judgment. Deciding whether a child should be taken from his parents or left with them is so *subjective.* And there is no question that in many borderline instances, caseworkers respond differently to the same set of circumstances. Recently, for instance, an elderly grandfather lost the custody of his two grandchildren (their mother had disappeared) simply because the caseworker believed he didn't keep a clean enough house. Another worker might have come to a different conclusion and let the grandfather keep the children rather than put them into a foster home.

If the police are called in an emergency, they can take children they think are endangered to the police station. But then they must call the 800 number and wait for an SSC caseworker to arrive and decide whether or not the child should be sent back home.

Felder has spent months fighting to get the Pikul children away from their father.



LAWYER RAOUL LIONEL FELDER.

WORRIED ABOUT THE PHYSICAL AND MENTAL well-being of the Pikul children, dozens of people signed petitions asking SSC to get Claudia and Blake out of their father's custody. In sub-zero weather, 40 of Diane's acquaintances demonstrated in Foley Square to "express outrage that the children were in the custody of their mother's accused murderer."

The effort to take the children from Pikul actually began on Friday, November 13, when District Attorney Robert Morgenthau was tipped that Pikul had whisked them out of town, taking them to a Catskills motel for the weekend and registering himself under a false name. "People were very concerned for the children's safety," Morgenthau says, "and so was I."

He felt he had a good legal argument for removing them from Pikul's care—after all, they were possibly material witnesses to their mother's homicide. His office tried notifying SSC—the only city agency empowered to remove endangered children from unsafe conditions immediately—"but it was about three o'clock on a Friday afternoon and we were unable to get through. So we called the state child-abuse hot line."

At 11 P.M., a caseworker from the Monticello office of Child Protection Services (the Sullivan County equivalent of SSC) reported back to Morgenthau's staff that there were no legal grounds for taking the children out of their father's custody.

Under state law, the caseworker explained, children could not be removed from their parents even temporarily unless there was evidence that they were being neglected or abused or were in imminent danger. And since there was no such evidence—Pikul had only been accused of murdering their mother—the caseworker felt the children could not be removed.

By then, Morgenthau's staff was deeply concerned. The D.A. was able to apply enough pressure to get Monticello caseworkers and state troopers to go to the motel at 1:30 A.M. on Saturday and place the children in a temporary emergency foster-care facility.

On Monday morning, however, when the case was brought before Sullivan County Family Court judge Anthony Kane, he ruled that Child Protection Services had proved neither that Claudia and Blake were in imminent danger nor that they had been neglected or abused. Kane ordered the children returned to their father's custody.

The dead woman's relatives and friends—and Raoul Felder, who had been assembling evidence about Pikul's violent and erratic behavior for Diane's divorce action—were shocked.

"It's unthinkable to turn the children over to someone with Pikul's history," Felder says. "When Diane came to see me about a year ago, she was a very sweet, very defenseless kind of person, and she was terrified of her husband. He had a history of abusive and violent behavior if everything didn't go his way."

Those who know Pikul remember that in 1973 he was arrested for pistol-whipping a cabdriver. They say that he was irrationally jealous of Diane, once threatening to kill a friend of the family because the man had—on just one occasion—had coffee with her. Pikul went looking for the man, called him at

Photograph by Louis Psihoyos.

all hours, and kept up the harassment for more than a year.

Felder notes that Pikul once "started a brawl with the security guard in his office because the man had asked for his I.D. Pikul was also a screamer and a yeller," he says, "the kind of man who was always on the verge of violence. So the first day Diane was reported missing, almost all of her friends, including her father, called to alert me that they suspected the worst.

"I feel awful that I wasn't able to convince her to sign the papers and finally go through with the divorce, but she was too afraid. Especially after she had found those pictures of Pikul wearing lingerie. She was terrified. When she turned the pictures over to us, she gave me a note that said that when the case was resolved, the photos should be returned to her husband 'unless I die under suspicious circumstances.'

"That's when she began to suspect that Pikul was tapping her phone. She said he kept correcting her, alluding to little things he shouldn't have known. When we checked the phones, it turned out she was right. We found a bug. We traced the wire to a recording device tucked away in the attic, where Pikul did all his transvestite stuff and where Diane and the children were forbidden to go."

Lisa's death showed all too clearly the flimsiness of the safety net under children at risk.

ELIZABETH "LISA" STEINBERG.

Felder last saw Diane on August 19, 1987. The week before, she told him, she and her husband had had such a terrible argument that she'd gotten out of the car and he'd continued on—to their country house, she thought—with the children. But the next day, cousins called to say that Pikul was not in Amagansett. On Sunday night, when he brought the children home, they told her their father had taken them to a bare apartment from whose windows they could see the Statue of Liberty. (Felder said he later learned that Pikul had taken Claudia and Blake to a secret, $1,650-a-month Battery Park City apartment he maintained and had warned them not to tell their mother about the place.)

"She said that he had frightened the children," Felder says. "I was upset. I said to her, 'Let me help you. I think you're unsafe in there.' But she said, 'Give me a little time.' She told me she was worried about the kids."

NEW YORK STATE LAW GIVES NATURAL PARENTS ALmost inviolate rights to their children's custody—rights that, it appears, take precedence even when some people feel there's good reason to believe the children are in grave danger. So despite Morgenthau's intervention and Felder's evidence, Blake and Claudia stayed with their father.

"The primacy of parental rights is absolute," says Robert Wayburn, associate general counsel for the city's Human Resources Administration (the agency that oversees SSC), "unless it can be proved that a parent is unfit, or unless extraordinary circumstances exist to warrant the holding of a hearing to determine the best interest of the child." Even if Diane Pikul had had a sister or brother to step in and fight for her children's custody (her only immediate relative is her elderly father), those parental rights would still have primacy.

After Pikul returned from the Catskills with the children, he put them briefly into the care of his relatives in Washington. But in a few weeks he brought them back to their apartment at 446 Sixth Avenue, and HRA negotiated an agreement that let caseworkers visit the children both alone and with their father. (Since Pikul had legal custody of his children, such an arrangement had to be voluntary.) "At that time, it was determined that there was no evidence that the youngsters were being abused or were in imminent danger," Wayburn says.

While abuse and neglect are fairly easy to define and observe, "imminent danger"—the only reasonable ground for removing the children from Pikul—turns out to be a lot less clear. In fact, according to Wayburn, "imminent danger" has no statutory definition at all.

"Extraordinary circumstances" is a term that allows judges to hold hearings for problems that may not be considered either neglect or abuse. During such a hearing, held to determine the "best interest of the child," the parental-primacy rules are suspended. But that leads lawyers into a morass of legal definitions open to debate and argument. For instance, even after a judge finds grounds for a best-interest hearing, those who seek to take a child from his home have the heavy burden of showing that it is *not* in his best interest to stay with his parents. Even allegations of immoral acts, murder, and deviant behavior are not enough to cause the child to be removed, as long as he has not witnessed the acts and no actual harm to his well-being can be shown.

"There's been no case exactly like this one, where a father who is charged with the murder of his wife and is free on bail is challenged by maternal relatives about his continued custody," Wayburn says.

He *has* found cases in which children were removed "because the homicide was committed in the presence of the children, or was done in a manner which placed them in danger or triggered emotional harm." In the Pikul case, however, none of these factors could be proved: The children are healthy and well provided for—they both attend private schools, have regular baby-sitters, and travel in cabs and limousines. Beyond that, their father, who is reported to earn between $250,000 and $400,000 a year, has hired lawyers to protect his interests. In addition, Wayburn says, the caseworkers who have spoken with the children, the psychiatrists who have interviewed them, and a judge who has spoken with the prosecutor in connection with their mother's murder have found no abuse, neglect, or maltreatment of the children, who look happy in photographs and smiled at their father on their one appearance in the courtroom.

"There was never any question as to custody," says Paul Kurland, Pikul's lawyer. "He is their father, and they are in no

Photograph: New York *Newsday*.

DON'T TAKE IT AT FACE VALUE, A PSYCHOLOGIST WARNED, WHEN A CHILD SAYS "I LOVE MY DADDY."

danger with him. The criminal case has nothing to do with his relationship with his children.

"There is no evidence he's a bad father. Sure, there's the allegation that he murdered his wife, but under the law that's not enough.

"What happened in this case was that New York City was going through a collective guilt trip over Lisa Steinberg," argues Kurland. "It was in that atmosphere that Mr. Pikul and the children were aroused at one o'clock in the morning by state troopers in flak jackets and hats. It was like Kafka.

"Joe went to the hotel with the kids to relax, and he was registered under a different name just because someone who works for our office made the reservations," Kurland says.

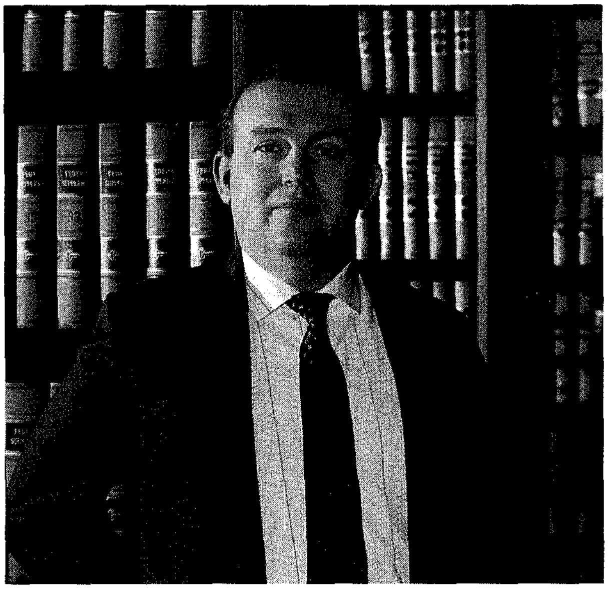
Pikul has had custody of the children since the incident in Monticello last November. With his permission, SSC has continued to monitor and supervise the welfare of Claudia and Blake. This fails to reassure Felder. "Caseworkers are stretched to the breaking point," he says, "and their supervision of these kids consists of one planned hour a week. That's not protecting children."

Pikul himself acts as if nothing has happened, Diane's friends say—an attitude they find grotesque. "He walks around with Blake on his shoulders; he's smiling and cheery; he was even at Claudia's school play last month with his video camera, taking pictures as though he didn't have a care in the world," says a parent whose child goes to Claudia's school. "It's a little creepy, seeing him there."

According to the relatives and friends of the Pikuls', their marriage had been stormy from the beginning. Pikul graduated from Northeastern and attended Harvard's business school before becoming successful enough on Wall Street to warrant a New York *Times* article extolling his talents as a stock trader. Diane came to New York after graduating as an English major from Mount Holyoke. She held a number of jobs, among them a position as a production assistant on Allen Funt's *Candid Camera*. Both had been married before and had had trouble with alcoholism; when they met in the mid-seventies, they were actively involved in Alcoholics Anonymous meetings and conversation groups.

Pikul, a bearded, burly six-footer, was always very possessive of Diane, her father says. "At first, he wanted her to stay home and raise the children. But after a while, Joe began complaining to Diane that he was earning all the money and all she was doing was spending his money. He was always fighting with her over something. That's when she went and got the job at *Harper's*. I think that surprised him, because the next thing she told me was that Joe was complaining that she was never around when he needed her. That's the way it was with Joe. No matter what she did, she was wrong, even if she did what he wanted."

"The law is inadequate to protect children in circumstances like these," Robert Wayburn says.



CITY CHILD-WELFARE LAWYER WAYBURN.

On December 14, in an effort to get the children away from Pikul, Raoul Felder filed a custody suit on behalf of Diane's first cousin Kathleen O'Guin and her husband, William. According to Felder, the O'Guins, a childless Westchester couple (both are medical researchers), know the children and came forward out of concern for their safety. He proposed that the O'Guins get temporary custody until after Pikul's murder trial, which is expected to start in July. If Pikul is eventually found not guilty of committing the murder, the youngsters would be returned to his custody; if he is found guilty, the O'Guins would seek permanent custody.

"It wasn't a matter of denying Pikul access to his children," Felder says. "We just felt that for the present, they would be safer in the custody of the O'Guins. We had no trouble with Pikul visiting and doing whatever he and the children enjoy doing; we just didn't want him to be alone with them day after day and night after night without any supervision or monitoring."

The first day of the custody hearings brought demonstrators and reporters to Foley Square. On his way up the courthouse steps, Pikul smiled at the people carrying banners demanding that the children be taken from him—and flashed a large pin he was wearing on his lapel. It was a color photo of his wife and children.

"This is my wife," he told WNBC-TV's Carol Jenkins. "She loved me very much. I'm doing this for her."

The hearings, before State Supreme Court judge Kristin Booth Glen, have already lasted two and a half months. As grounds for the custody change he sought, Felder charged that Pikul not only had been indicted for the murder of the children's mother but had a long history of violent and erratic behavior, that he was a sexually deranged transvestite who engaged in deviant behavior, and that the youngsters were probably material witnesses to a homicide.

Among the first witnesses Felder called was Sharon Space, a supervisor of a midtown alcoholic-outpatient clinic who said she had known Pikul since 1976. She testified that Diane Pikul had told her three years ago that she was "very worried that Joe was going to molest Claudia" and that Diane had once told her that Pikul had caressed Claudia's backside after a bath and said, "She has an ass on her like a woman." Space also said that Diane had complained that the same week,

Photograph by Louis Psihoyos.

Pikul has told his daughter that "the police have been investigating this and...among other possibilities, they felt that it might be me."

JOSEPH PIKUL (LEFT) AFTER HIS ARRAIGNMENT.

she had found Pikul in Claudia's bed.

Felder also called Gaetano Capolupo, a former New York City detective. Capolupo, a wiretap expert for Bo Deitl Security, had found the wire in the Pikul apartment for Diane.

"Mrs. Pikul was terrified of him," Capolupo says. "When we traced the telephone wire to the attic, she wasn't as much angry that he had illegally bugged her phone as she was terrified that he would find out that she knew he was illegally monitoring her phone calls. It was evident that he had her terrified and intimidated. She begged us to put everything back so that her husband wouldn't know she knew. That's the exact opposite reaction we usually get from a spouse who finds out their husband or wife has been illegally bugging them."

Kurland, Pikul's lawyer, took the position that the only relevant issues were whether Pikul had abused or neglected the children and whether they were in imminent danger in his custody. He pointed out that Special Services for Children workers who had interviewed the children had concluded that they were not in imminent danger. He showed the judge snapshots of the children happily embracing Pikul during their weekend in the Catskills.

Kurland did acknowledge the existence of photographs of Pikul in women's underwear. But that kind of behavior, he said, had taken place years before. "It's now behind him," Kurland said. "He has gotten treatment. It's no longer a problem."

Stephen Beiner, a lawyer from Felder's firm, vehemently disagreed. Beiner, who had turned over to the court the 48 still photographs, asserted that Pikul's makeup and the expression on his face were "terrifying." And if cross-dressing was no longer a problem, he asked the judge, "how come when he was arrested two months ago, he was wearing ladies' underwear?" The judge discounted the import of the photos. Anyone in the "throes of sexual ecstasy or an orgasm," she said, might have distorted features.

At later sessions, Pikul sat calmly reading the *Wall Street Journal* whenever there was a discussion of his cross-dressing.

JUDGE GLEN HAS LET PIKUL KEEP CUSTODY OF THE children during the many weeks of custody hearings, while court-appointed psychiatrists, social workers, child-care experts, ex-Pikul baby-sitters, former Pikul friends, the O'Guins, and Pikul himself have given testimony. During the hearings, Judge Glen has interviewed the children in her chambers, kept in touch with the psychiatrists, and talked with Alan Josephs, the Orange County prosecutor who will be handling Pikul's murder trial.

In December, Pikul took the stand. Since the court allowed him to invoke the Fifth Amendment whenever he was asked questions that could touch on his upcoming trial, his testimony did not reveal much about what life in the Pikul household has been like since Diane's death.

"I am a wonderful father," he told the court. "I am a wonderful caretaker. I don't have any doubt about my ability to take care of my children."

Pikul said he would like to devote his "full time to the children, prepare my defense, and, hopefully sometime in the spring, work part-time."

He did describe what he had told the children about their mother's murder. He said he did not "play games" with them about the charges against him. "It's pretty hard, because Blake is not verbal," he said, "and I have to be as honest as I can be. I have told Claudia, as it seemed natural and appropriate, and without rocking the boat, that the police have been investigating this and are not sure what happened and, among other possibilities, they felt that it might be me. And we have our own people who are going to prove that it's not the case and that this is a continuing process. This is what I have told them."

Dr. Michael G. Kalogerakis, a psychiatrist appointed by the court, said that Pikul's indictment for the murder of the children's mother did not justify removing them from his care. He suggested that psychiatric supervision of both Pikul and the children was appropriate. Dr. Kalogerakis pointed out that the children did not fear their father and were closely bonded to him; in the psychiatrist's opinion, their removal would not be beneficial to their emotional well-being.

Dr. Ava Siegler, a clinical professor of psychology at NYU, had a different opinion. Dr. Siegler, who supervises a staff of 55 psychiatrists, psychologists, and clinical social workers at a mental-health center, did not interview the children; she was brought in by HRA to testify as an expert on child psychology. She argued that the children *should* be removed from Pikul's custody. Pikul should "have absolutely liberal supervised visitation rights," she said, "but someone should be present in the household."

She went on to testify, "If we imagine the worst, and [Claudia's] father is guilty of the crime, then we have permitted her to live, and identify with, and absorb the emotional impact of, a man who has turned out to be capable of homicide.

"Even if he were innocent," Siegler said, "we must imagine the psychic stress to a young girl living with a man accused of murdering her mother. Even if he was innocent, I would say it's a situation at risk.

"In cases where there is no previous abuse, the emotional

Photograph by Francis Specker.

FELDER SAYS, "I THOUGHT COMMON SENSE WOULD PREVAIL. YOU DON'T PUT KIDS IN A ROOM WITH A TIME BOMB."

turmoil is greater because there has been no understanding or comprehension or rehearsal or adaptation to repeated incidents of violence, so that I think it would be an overwhelming emotional stress for the child."

When it was pointed out that the Pikul children appear happy to be with their father, Siegler cautioned, "I have seen children who begged to be returned to psychotic mothers, children who have no trouble loving a father who whips them. For a child to say 'I love my daddy' or 'I want to stay with my daddy' is not something we should take at face value."

One day in January, Claudia showed up at school with a bruise on her forehead. It was a teacher, not Special Services for Children, who notified the court about that. In fact, Felder reports, Claudia's homeroom teacher never heard from SSC during the first two months of the hearings.

The next day, when the subject of Claudia's bruise was raised in court, the children's baby-sitter had an explanation: "Claudia was going to the bathroom, and we have a cabinet by the bathroom, and she didn't see it that day, and she ran into it."

Soon after that incident, an SSC supervisor noticed, on one of her visits to the Pikuls, that Claudia had scratches on her arm. "The story related by Claudia and Mr. Pikul was that she ran to greet him and jumped toward him, like jumping in the air to give him a hug, and her arm brushed against the wall," Robert Wayburn, who represented SSC at the hearing, stated to the court.

Wayburn acknowledged that the SSC supervisor was "a little concerned" but said, "There was no basis for believing the story or the explanation to be inconsistent."

Though SSC caseworkers testified, as Pikul's lawyer had said they would, that they saw no evidence of neglect or abuse and no evidence that the children were in imminent danger, Wayburn eventually told Judge Glen that SSC could *not* recommend that Pikul retain custody. Among the agency's reasons, Wayburn said, was the fact that "he has not been forthcoming about his past history and his past problems."

Wayburn urged Judge Glen to "determine judicially"—that is, use her own judgment in making a decision in the case, rather than being restricted by the current law. (There are several groups trying to write new legislation that would restrict custody rights of parents who are suspected of abusing or posing a danger to their children. So far, however, no new bills have been introduced in the New York State Legislature.) What weight the judge will give the SSC recommendations is unknown; the custody hearings are expected to continue into late March.

"Special Services for Children believes that the current law is inadequate to protect children in circumstances like these," Wayburn says. "The law would be better served if there were a presumption against the accused murdering parent, rebuttable only by a strong showing that the children would suffer more if they were placed in any other available custodial arrangement."

In the Pikul case, Wayburn says, due process is heavily balanced to benefit the parent, even though "it may be the actions of the father that lost forever their mother," and they face some risk while left in his care.

"The ability of the psychiatrists to manage this risk is an open question," he says. "And in this particular case, it is made more difficult by the fact that Joseph Pikul has been found to exhibit explosive and impulsive violent behavior in the past."

During the hearings, Judge Glen has spoken repeatedly about balancing the right of the parent to keep his children against the safety of the children.

"I feel that removing the children from their father, given the loss of their mother, and of all the changes in their life, removing them from the schools they have attended where they were happy, and which schools are, apparently, willing and anxious to resume their education, would not seem in their best interests," the judge said.

Felder spoke up. Standing before the bench while Pikul glared at him, Felder asked that the children be taken away from their father immediately. He cited Claudia's bruise and scratches, and a report from school that she had been upset and "acting out."

"I believe this child's ever-increasing upset and disturbance is caused by the fact she has been placed in the custody of a murderer and a degenerate and, worse yet, murderer of this little girl's mother.

"It's going to get worse every day," Felder said. "Every day she's in the custody of a man who killed her mother, it's going to get worse."

Felder noted that Dr. Kalogerakis was not a child psychiatrist and had testified that he saw only one child as a patient in 1987 and one in 1986. "I think that speaks for itself," Felder said.

He also declared that he was disturbed by the explanations for Claudia's scratches and bruise. At first, he said, a psychiatrist had said that the bruise came from the children's fighting with each other; Claudia's school had said she gave conflicting explanations; but the inquiry had stopped when the baby-sitter said that Claudia had been bruised by running into the bathroom cabinet.

Felder wasn't happy with other parts of the baby-sitter's testimony. For instance, he said, she'd admitted that she had fled in fear from Pikul during one of his outbursts in Amagansett, running out of the house and not even bothering to collect her salary. In fact, until the sitter showed up as a Pikul employee testifying on his behalf, Felder had planned to call her to testify on behalf of the O'Guins about Joseph Pikul's violent and explosive behavior.

"Now," Felder said, "we have scratches. I just don't know. I hope it's all innocent."

"I knew the law about custody cases," Felder says now. "I knew it was difficult to get children away from their natural parents without extraordinary circumstances. But I did not anticipate that common sense would not prevail. I do not believe that when a man is an accused murderer and degenerate, and the likely murderer of the children's mother, you reward him with their custody. You don't put children in the room with a time bomb."

Felder is particularly concerned over Pikul's state of mind. "Here's a man who everyone agrees is emotionally upset," he says. "What guarantee do we have that, faced with the life he has stretched out before him, he won't decide to end it all—and end it all for his children too?

"We're not talking about the mental-health award here," Felder said. "Here's a guy with terrible emotional problems facing a murder rap. Leaving the kids with Pikul is like playing Russian roulette with their lives." ▬

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CLU

BY AMY VIRSHUP

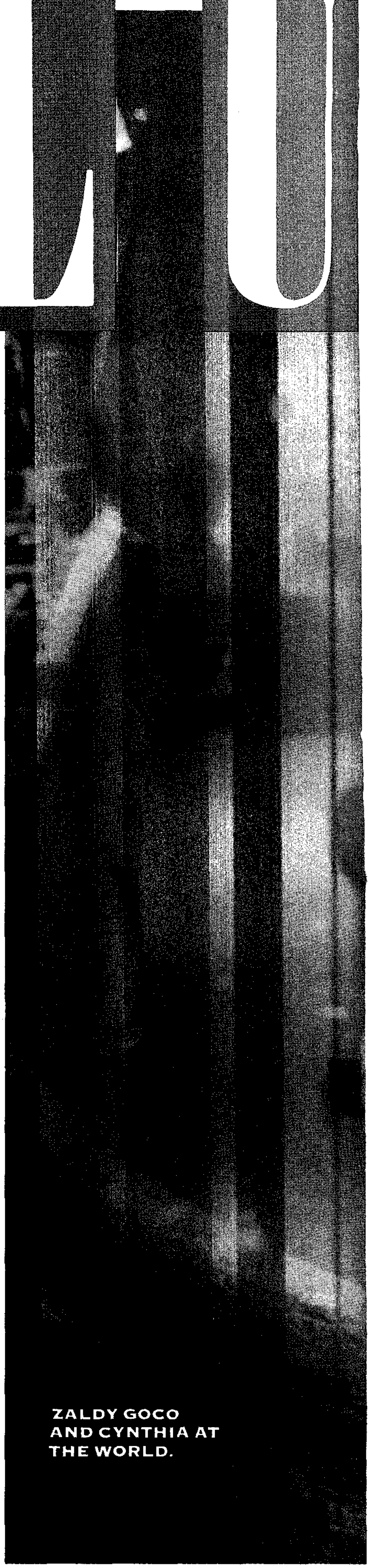
ROCKING WITH THE NEW MUSIC OF THE NIGHT

ZALDY GOCO IS A TUNNEL KID. PART SPANISH, PART Filipino, and part Chinese, Zaldy, 21, grew up in San Francisco, the son of doctors. At eighteen, he moved to Los Angeles to study fashion design at Otis/Parson's; instead of going to class, though, he went to clubs—"crazy wild" places like Power Tools, Seventh Grade, Playground, and Dirt Box ("That was probably the best of them all"). Zaldy didn't last long there—he "was asked to leave" school and moved back in with his parents for a year of settling down. Last August, he ended up in New York, to give school another try (this time at FIT).

Zaldy usually lives in Park Slope, but for this Saturday night he has a $1,100-a-night four-room, two-terrace suite in the Plaza Athénée. Actually, *he* doesn't have it, his friend Kirk From California does, but Kirk's disappeared for the night. And Zaldy's not worried about how much the room costs, because Kirk's father is paying the bills. Still, Cynthia, whom Zaldy met in L.A., and Magenta, a boy with a face out of a Kokoschka painting and an Eastern European accent, aren't happy. "It was supposed to have a Jacuzzi," complains Magenta.

Subtlety is not rewarded downtown, and Zaldy is dressed to kill: He's got on high white-leather shoes, green tights, cutoff denim shorts stuck through with safety pins, a Kawasaki motocross shirt covered with logos for motor-oil companies, a floor-length fox coat dyed to resemble lynx, and a red baseball cap with ZALDY spelled out in two-inch-high Plexiglas letters over the brim. Magenta, also in shorts, has powdered his face and slicked his dark hair down from a center part; he's got on a crushed-velvet coat and the high black shoes known as Dr. Martens. Cynthia, a bleached-blonde in basic black, has bright-red lips, pink-rimmed eyes, and a dead-white pallor. All

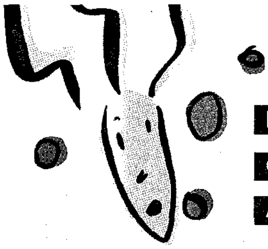
PHOTOGRAPH BY LOUIS PSIHOYOS



ZALDY GOCO AND CYNTHIA AT THE WORLD.

B KIDS

Motorcycle Chain



IN THE TUNNEL'S WHITE-TILE MEN'S ROOM, PEOPLE OF BOTH SEXES PREEN FURIOUSLY BEFORE THE MIRROR, PENCILING THEIR EYEBROWS IN DARKER AND DARKER AND PATTING EACH ERRANT STRAND OF GELLED HAIR BACK IN PLACE.

of which looks great on Avenue C but isn't quite right on 64th and Madison. The doormen, in their tailored, epauletted blue uniforms and white gloves, don't even smile as we walk out into the still Upper East Side midnight and catch a cab for the clubhouse—the Tunnel.

THIS IS SUPPOSED TO BE THE DIM age of New York nightlife (the name refers to the genteel, dimly lighted places that took over the scene in 1987). The club trajectory had run from the disco palaces of the seventies, epitomized by Studio 54, the club that defined New York nightlife, through the disco palace of the eighties, Palladium (both created by Steve Rubell and Ian Schrager). In between, there were stops at scruffy downtown spots like the Mudd Club, which owner Steve Mass opened with $15,000, and arty downtown spots like Area, which re-created itself monthly according to theme. (It was the club you could never get bored with, but, of course, everyone did.)

"Two years ago was the age of the ultra club—the multi-million-dollar extravaganza," says Anita Sarko, former D.J. in Palladium's Michael Todd room. "But people got it wrong. They thought the high-tech part of Palladium was the future, but it was the Michael Todd room, the small, funky, intimate part, that turned out to be the future."

And indeed, Nell's came next. Clubs—the kind where you danced, anyway—were supposed to be dead, killed off by AIDS and the new gentility. Outrageousness—celebutante boys in chiffon dresses, girls in nothing but Saran Wrap—was out; conservative was in. The downtowners started wearing ADAPT OR DIE buttons to Nell's.

In New York, though, club life is never *really* dead, and change is on the way again. (One sure sign: Howard Stein—who, after disco had crested, followed Studio 54 with Xenon—has now opened his homage to Nell's, Au Bar, with a fake Stubbs painting and sofas flown in from England.)

Call it Neo-Disco, Youthquake II, or, perhaps, the Age of Innocence, since the basic elements of club life—sex, drugs, rock and roll—have been scrambled a bit. The emphasis is on the music—a new beat called "house" that mixes disco's insistent rhythms with the breaks and layered sounds of hip-hop. The new clubs are mostly low-rent affairs, with little in the way of décor or special effects, and many of them are open only one night a week. And the drug part of the equation has been toned down; at least there's none of the obvious use of the early eighties. ("At this point," says one veteran of the nightlife, "coke is considered a real fool's drug.")

As for sex, the kids on the dance floors missed the sexual revolution altogether—they were too young. And though acting—and dressing—libidinous is certainly in, most people say that's as far as it goes. "They come, they dance all night, and they go home alone," says 10-18's Vito Bruno.

The new kids have left Nell's and its clones to the Trust Fund Babies, the sons and daughters of New York's rich and sometimes famous, who've been going out since the Studio days. The kids have created their own scene, complete with its own magazine—*DV-8*, a kind of junior *Details*, run by two NYU freshmen. (The magazine's first issue included a feature entitled "Don't Do Drugs, Do Hair Extensions.") Rudolf, late of Danceteria and Palladium, gave them a new home in the Tunnel basement. And the Tunnel Kids gave themselves new personas and new names—Brenda-a-Go-Go, Oliver Twisted, Magenta, Brandywine.

Maybe it's the crash. As one club owner says, "Suddenly, the yuppie saving-for-the-future thing doesn't make much sense." But more likely it's simply that youth—like hope—is inexhaustible. "Pump up the volume," says the song of the moment. "Pump up the volume. Dance."

THE TUNNEL, ONE OF THE LAST big clubs, is not particularly hip. In fact, it's overrun by the kinds of people clubs don't let in when they're *really* successful—people with *careers*, women with big hair. The place opened last year, when the dim age was at its height, and the basement started out as a Nell's knockoff—faded Oriental rugs, overstuffed chairs, nondescript oil paintings. But the two are nothing alike. There's no jazz combo here, no grilled-lamb sandwiches and French fries, no lean young men in bespoke suits, no Eurotrash. None of which bothers Zaldy and Magenta, who head straight downstairs and into the mob of kids—and these really are kids, many of them not old enough to drink or vote, though the club says it asks for identification from anyone who looks underage.

Cynthia, though, heads the other way, up a flight of stairs. "Do you want to know where the real party is?" she asks, pulling me along behind her. "The men's room." The white-tile room could have been built for either sex. In each stall, there's a vending machine offering Colours condoms; the sink counter is stocked with enough hair sprays, gels, and lotions to open a salon. People preen furiously before the mirror, penciling their eyebrows in darker and darker and patting each errant strand of gelled hair back in place.

We don't stay long, because Cynthia needs names. Rudolf wants her to throw parties in the club, and she's got to build up her mailing list. (Being a party promoter is an adolescent's dream job—you get to exclude the people you don't like, impress your friends, and it pays from $500 to $1,000 a night.) Her next event will probably be a benefit to help pay for the $700 Jean-Paul Gaultier dress she just bought from the Dianne B. clothing archive. "People will pay for that, don't you think?" she asks. "If I have a raffle and offer good prizes?"

So, taking out a pad and pen, she heads for the basement. On the stairs, Michael Alig, a slight young man with a skinny bow tie, red-and-black suspenders, and blacking under his eyes (if it weren't for the football-player touch, he'd look like candidate Paul Simon left too long in the dryer), is offering drink tickets. He presses two into Cynthia's palm.

Two steps down is Mykul Tronn, a party promoter. Tronn doesn't drink or do drugs, and he says he has never picked someone up in a club ("I'm just not interested in sex. I don't think people go out for it"), but he *is* obsessed with his hair. He has dyed it gray, white, and fire-engine red and at one point put streaks of fluorescent paint in it—he liked the effect, but it took three hours to get out. Right now, he's into hair spray, and he uses a can a week, molding his hair into a horn that projects from the middle of his forehead. Since he's also short and thin, he bears an uncanny resemblance to Martin Short's Ed Grimley. "I use Stiff Stuff and that grandma stuff—Aero Lak," says Tronn. "I used to use Aqua Net, but it really didn't serve my purposes—it used to fall down when I danced."

Tronn (his real first name is Michael and his real last name is Cooper, but both were "sort of dull and uninteresting," so he changed them) has been going to

MICHAEL ALIG, MAGENTA (TOP LEFT AND RIGHT), AND FRIENDS.

THE TUNNEL

UNDERGROUND: The new kids found a home in the basement. And they gave themselves new personas and new names: Oliver Twisted, Magenta, Brandywine.

clubs since he was thirteen, when his bar mitzvah party was held at Studio 54. Now he spends two or three nights a week in clubs—down considerably from his summertime schedule, when he's out every night. Tronn's mailing list has 700 people on it—he claims to have met 600 of them, whose names he gathered with the help of his mother and a celebrity friend. When he sees someone interesting at a party, he'll go up and ask for his or her name and address.

"Ever since the third grade, I've been interested in discos and clubs," he says. "I was really turned on by *Saturday Night Fever.* Actually, I wasn't allowed to see it, but I was turned on by the *idea* of *Saturday Night Fever.*"

IT'S 2:00 A.M.: ZALDY'S BEEN AT the Tunnel for an hour and a half, but he still has his fur coat on. And though he, too, is armed with a pad and pen, he hasn't collected any names. What with dancing and saying hello to friends, he really hasn't had time. Zaldy is something of a magnet for people in need of affection—he always seems to be holding hands with someone.

By now, though, he's seen everyone there is to see in the basement, and it's time to head to the World. Cynthia takes the front seat of the cab and starts talking to the driver, Boris, while Zaldy and Magenta sit hand in hand in the back. But at the sound of Boris's accent, Magenta, who was born in Soviet Georgia, sits up and starts questioning him rapid-fire. Where is Boris from? Where does he live? At the corner of Avenue C and 2nd Street, Boris stops to let us out. "What do you do?" he asks Cynthia.

"I do parties," she answers, closing the cab door.

WHEN I FIRST STARTED GOING out, in 1984," says James St. James, former celebutante and current World doorman, "someone told me that every four years there was a complete turnover. And it's true. There's a whole new crowd. It's younger and about dancing and having fun instead of networking your way to club success."

The people who haunted Area and Palladium every night at least called themselves painters or writers or fashion designers, even if they really slept until three in the afternoon and only got up to go out again. But paradoxically, though the drinking age has risen, the relative age of those in the clubs has dropped—everyone seems to be seventeen. And few seventeen-year-olds can even pretend to have a career.

Meanwhile, the older generation—people who are over 25, say—have dropped from sight. James St. James says he can think of only a handful of people from Palladium's heyday who still go out regularly. "I feel like a dinosaur at 21," he says. "Dianne [Brill] will walk into a room and people will say, 'Oh, she's fabulous, who is she?' And you'll have to explain who *Dianne Brill* is."

Brill and Sally Randall and all those other girls of the minute have become legends: Jonathan Bee, one of *DV-8*'s nineteen-year-old founders, asked if I'd ever heard of Lisa E. "She was infamous a year ago," he said breathlessly, as though talking about a forties film

Photograph by Chip Simons.

RIGHT NOW, MIKUL TRONN IS INTO HAIR SPRAY. "I USE STIFF STUFF AND THAT GRANDMA STUFF—AERO LAK," HE SAYS. "I USED TO USE AQUA NET, BUT IT REALLY DIDN'T SERVE MY PURPOSES—IT USED TO FALL DOWN WHEN I DANCED."

star. "They did a whole write-up on her in the New York *Times.*" (And strangely enough, though this moment has hundreds of kids who yearn to be fabulous, it has yet to create its own definitive boy or girl.)

"My only critique," says Michael Musto, who covers the scene for the *Village Voice,* "is that many of [the new kids] are shamelessly self-promoting without having much to promote. They have a lot of flash but little depth—but then, that charge has been leveled against almost every recent club scene."

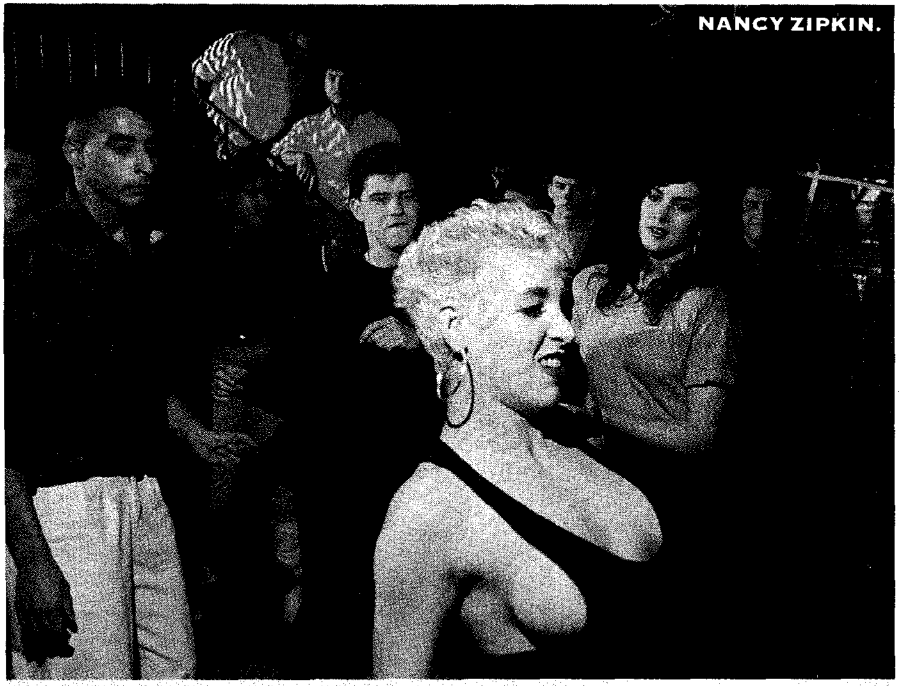
"Let's face it," says one club owner, "a lot of these kids who are going out every night and dancing don't have a lot on their minds—they're air-heads."

GRIDLOCK. THE ENTRANCE TO the World is jammed with people (and even the lucky few getting in aren't getting in, because the entrance, the coat check, and the rest rooms are within five feet of each other). In the last year, the dynamics of the nightclub door have changed: The day of the comp invitation is over, by and large, and people—even the fabulous people—are actually paying to get in. (The trend was started by Nell's, which, because of its size, couldn't afford to let half the crowd in free.) The clubs have cut back on their mailings and dropped their prices—most places, it's $10 to get in on a weekend night. Which doesn't mean the night spots are losing money: Charging $10 a head, a club like the World, which holds about 1,300 people, can gross $40,000 in a weekend. But the clubs still comp some hard-core nightlifers, celebrities, and friends—and tonight, Zaldy is one of them, so we make an end run around the crowd.

I'm about to head up to the dance floor, where the whole room is moving to the house beat—Marshall Jefferson, Ce Ce Rogers—when Zaldy grabs my arm. "There she is," he says, pointing at a woman with close-cropped dyed-blonde hair and a bra size that would astonish Dianne Brill. "That's Nancy Zipkin."

"Who's she?"

"Her claim to fame is that she's Larry Zipkin's niece."



NANCY ZIPKIN.

Photograph by Mark Jenkinson.

"*Larry* Zipkin? Are you sure you don't mean *Jerry* Zipkin?"

"Who's Jerry Zipkin?" he asks.

I don't have a chance to explain, because a bottle-blonde named Melanie has grabbed Zaldy's hand and led him onto the dance floor. "Push it, push it good, push it *real* good," goes the song by a pair of sisters who call themselves Salt-N-Pepa. Magenta and Cynthia head for the Crystal Room, where they sit watching the chandelier bob up and down to the beat. "It was better two years ago," Magenta tells me. "I used to bus tables at the Limelight. All the stars used to go to Palladium."

Why do the Tunnel Kids go out? "You meet a lot of people and make a lot of connections," says Zaldy. "You'd be surprised how many people, when you finally get around to asking them what they want to do, they want to be a star."

Magenta, who's already modeled for *DV-8,* is one of them. Right now, he's thinking of moving out of his parents' house in Rego Park because they speak little English and can't take messages when people call offering jobs. "I ran away before, when I was a skinhead," he says, "but this time I want to get my own apartment in the city. I think I'm going to Japan or Europe anyway. With the look I give, I'll do better there."

THE TWILIGHT ZONE

KID STUFF: The place resembles nothing so much as a frat house for insomniacs. At 4:30 in the morning, kids dance under black lights.

NO ONE GOES TO THE TWILIGHT Zone until 4 A.M. Flanked on the west by shuttered warehouses and on the east by the uniform towers of a housing project, the club doesn't offer any special effects or high-tech accoutrements. It resembles nothing so much as a frat house for insomniacs. At 4:30 in the morning, the kids dance under black lights, their white T-shirts turning a ghostly shade of purple, the planets and stars painted on the black walls standing out in Day-Glo relief. The boys dance with their leather jackets dropping off their shoulders, using them almost as slings as they move. The girls are in skin-tight black, their skirts a good foot above their knees. They dance together or with the boys—no one seems to care about partners.

In one corner, a dark, narrow stairway—a black tube—leads up to a barroom with a sloping ceiling that is less than five feet high on the sides. Other stairs lead to a warren of small, dim rooms furnished with chairs and tables

FROM THE WORLD TO THE TWILIGHT ZONE

THE FABULOUS PEOPLE ARE fickle. Ever in search of new ground, they find a club, make it hot, and then move on. Palladium and Limelight, once clubs of the moment, still do business (in fact, even Studio 54 is open these days, with new owners), but they just don't seem to matter anymore. Club owners move on, too: Rudolf, late of Danceteria and Palladium and now at the Tunnel, is planning to revive Danceteria in the fall. And Eric Goode's new club, MK (Fifth Avenue near 25th Street), opens later this month—though Goode, in a Nell's state of mind, is insisting it's really a restaurant. Until then, these are the hot ones:

NELL'S BY ANOTHER NAME: THE SEDATE SCENE AT AU BAR.

The World (254 East 2nd Street; 477-8677): A year ago, punk bands like the Dead Kennedys were playing this onetime catering hall. Now the sound is strictly house, and the crowd comes to dance. Run by Arthur Weinstein (late of after-hours clubs like the Continental), Frank Roccio (he ran the Peppermint Lounge), and Peter Frank, the place is appropriately seedy—a decaying Lower East Side dance palace; $5 admission Sunday through Thursday, $10 Fridays and Saturdays.

The Tunnel (220 Twelfth Avenue, at 27th Street; 244-6444): Perhaps disco's last gasp. Built in an old railroad tunnel, this is owned by Israeli jeans king Elli Dayan. The upstairs is strictly for yuppies. In the basement, if you're old enough to vote, you're too old; $15 Wednesdays and Thursdays, $20 Fridays and Saturdays, $10 Sundays.

Nell's (246 West 14th Street; 675-1567): The leader of the dim-age pack is owned by Keith McNally and Lynn Wagenknecht (also of Cafe Luxembourg and the Odeon) and Nell Campbell, and it's a home away from home for Trust Fund Babies. (They eat at *Brian* McNally's new place, Canal Bar, before coming here.) Nell's may be feeling its age—lately, the eponymous, pageboyed co-owner has been nice to people—but Thursdays the place is still jammed; $5 Sunday through Thursday, $10 Fridays and Saturdays.

428 Lafayette (428 Lafayette Street; 995-2265): It's called Undochine (because it's underneath Brian McNally's Indochine) by everyone but its owners, Frederick Sutherland and Jon Sidel (he ran the floating L.A. club Power Tools). Like Nell's in size, but not in feeling: The blondwood private compartments up front suggest intrigue, the dance floor is bathed in black, and there's a very small, very dim second floor. Open just three months, the club doesn't have a defined crowd: Babies, Tunnel Kids, and downtown types all mix; $5 daily.

Forty Worth (161 West Broadway; 233-3352): Another Nell's clone, this one in a TriBeCa basement. Same size, same dim lighting, but no upholstered furniture or oil paintings. The compartments here are curtained off, and there's a tiny, dark VIP room behind them. Too far downtown for some people, which may explain why it hasn't quite taken off despite the fact that celebrity photographer Patrick McMullen is a part owner; $5 Wednesdays and Thursdays, $10 Fridays and Saturdays.

Au Bar (41 East 58th Street; 308-9455): Imitation *is* the sincerest form of flattery. Howard Stein's new club is a 58th Street version of Nell's, complete with wainscoting bought from a country estate, leather-bound books on the shelves, and faded Oriental carpets underfoot. A big, square basement of a room, it's been divided into dance floor, dining area, library, and *salon,* and the crowd is decidedly uptown: The Babies are happy not to have to cab it down to 14th Street. There's food served till 4 A.M.; $10 Sunday through Thursday, $15 Fridays and Saturdays.

Savage (208 West 23rd Street; 691-4421): Commandeered on Tuesdays by Susanne Bartsch, who, with wigs and hats flying, sets the tone. People dress here—actually they undress, dancing in corsets and thigh-highs, or jeans so shredded they wouldn't make good dust rags. The place looks like a stage set from the seventies—mirror ball, plush sectional seating, tacky red carpet—and the dance floor is one of the hottest in town; $5.

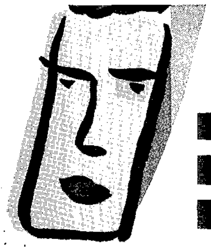
Funk Machine (27 Union Square West; 473-2012): The newest entry is open Wednesday nights only and run by Ruza Blue, the woman who made hip-hop at the Roxy happen. D.J. Charlie Funk plays heavy funk only; $5.

Lotus Blossom (319 Greenwich Street; 219-0005): On Thursday nights, Haoui Montaug (doorman at Danceteria and Palladium, among other places) and Anita Sarko turn this nondescript Chinese restaurant, with its black Formica tables, into a downtown version of "Puttin' On the Hits." It's called Gaijin Karaoke, and it's adapted from the Japanese: Those with a yen to sing pick selections from the song menu—Sinatra, Madonna, Patsy Cline, Run-DMC—then follow the backing tapes, more or less tunefully; $5. Montaug, Sarko, and partner Jimmy Lee do a Wall Street version of Karaoke Wednesdays (from 5 to 8 P.M.) at Caroline's at the South Street Seaport (89 South Street, Pier 17; 233-4900).

The Twilight Zone (436 West 18th Street; no phone): It *looks* like an after-hours club, with its black walls painted with Day-Glo planets, its battered furniture, and an upstairs room definitely not for the claustrophobic. No one shows up here until four; Saturdays only; open bar all night; $10.

Trixies (307 West 47th Street; 840-9537): Located in a former Greek luncheonette just west of the sleaze of Times Square, Trixies is a restaurant with trashy lounge acts—Mr. Spoons, Ada Love (an 80-year-old who does jazz dancing), and comic Herb Reynolds (he was in *Broadway Danny Rose*)—and food (prepared by Pamela Willoughby, late of Jams) that falls somewhere between nouvelle and down-home. Entertainment—if you can call it that—starts at about ten; the place is open Tuesday through Saturday until 4 A.M.; no admission charge. —A.V.

Photograph by Charlie Samuels.



CLUB KIDS

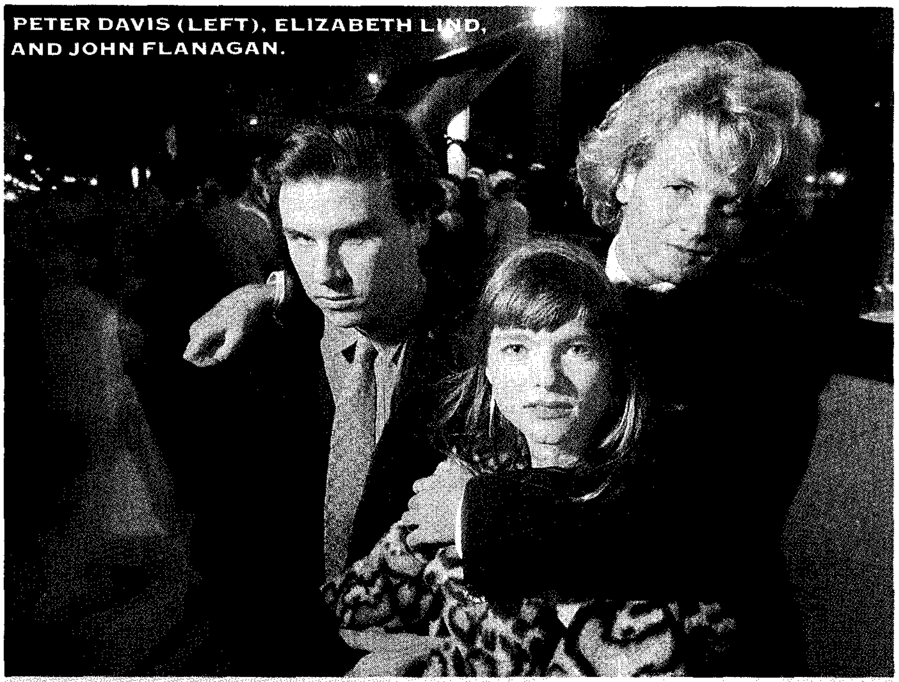
AT SAVAGE, THE UNDERWEAR PEOPLE ARE OUT IN FORCE, DANCING IN CORSETS OR MERRY WIDOWS, THEIR THIGH-HIGH STOCKINGS HELD UP BY GARTERS. THE DRAG QUEENS DANCE IN THE SHORTEST SKIRTS OF ALL, WAY BEYOND MICRO-MINI.

discarded by people who'd lived with them too long—the springs are shot, the upholstery tattered. Nancy Zipkin (who isn't Jerry's niece) is here. So are Michael Alig and Melanie and James St. James, in Day-Glo leopard-print Stephen Sprouse. I open a door to find twenty people crushed into a grimy cubicle. Zaldy is sitting on an unmade mattress, holding hands with a girl from the Tunnel basement, keeping two other people warm with his coat. The room's two windows are covered with heavy black shades, lest an errant ray of the rising sun penetrate. It's five o'clock in the morning, and time to go home.

THE TRUST FUND BABIES GO TO Nell's. Sure, they have dinner first at Canal Bar, and they might stop in at Undochine, Forty Worth, or Au Bar—all of them smaller than the Tunnel or the World—but they *belong* at Nell's. Of course, the club was intended to mix uptown and down. Instead, it created a new concept: segregation by Zip Code. The 10021s sit upstairs; everybody else dances in the basement. John Flanagan, 22, with his shaggy blond hair and double-breasted blue suit, his sartorial perfection marred only by the white shirttail that hangs below the back of his jacket, is definitely a 10021. And so, on a Wednesday night, he's sitting upstairs, eating French fries with Peter Davis and Elizabeth Lind, a blonde, birdlike girl. Peter and Elizabeth, both of whom grew up on the Upper East Side, are on winter break from Bennington. Bret Easton Ellis got it wrong, they say.

The Babies are members of Lewis Lapham's "equestrian class," connected by wealth, geography, twelve years of private schools, and what seems like ages of parties—at Studio, at Xenon, at St. A's (the Columbia fraternity), at Area and the Surf Club, and now here.

John, like most of his friends, is doing an extended tour of duty in college: He should be graduating this year, but after stints at Boston University and Harvard, he's decided to finish up at Columbia. Until Bruce Babbitt dropped out of the presidential race, John had been working for him—and for Bob Dole, because he couldn't decide who he really wanted to win. Lately, he has been going out just three or four nights a week: Mondays to Heartbreak, Tuesdays to the Surf Club (his roommate, Nick Beavers, is a Surf owner), and Thursdays and Fridays to Nell's. To put some order in his life, he has been trying—with limited success—to eat breakfast with his parents four mornings a week.


PETER DAVIS (LEFT), ELIZABETH LIND, AND JOHN FLANAGAN.

FIRST IN CLASS: Sure, the Trust Fund Babies have dinner at Canal Bar, and they might stop in at Au Bar, but they *belong* at Nell's.

NELLS

"We're jaded, definitely," says John. "How could we not be? We were given everything free so young." Besides, things *have* quieted down, the three agree, though they're waiting for Eric Goode of Area to open his new place. And no, they'd never go home with anyone they didn't know. But then, since they're Babies, there aren't that many people they *don't* know at Nell's or the Surf. In fact, Peter says, he knows Mykul Tronn. They both spent one summer at Palladium.

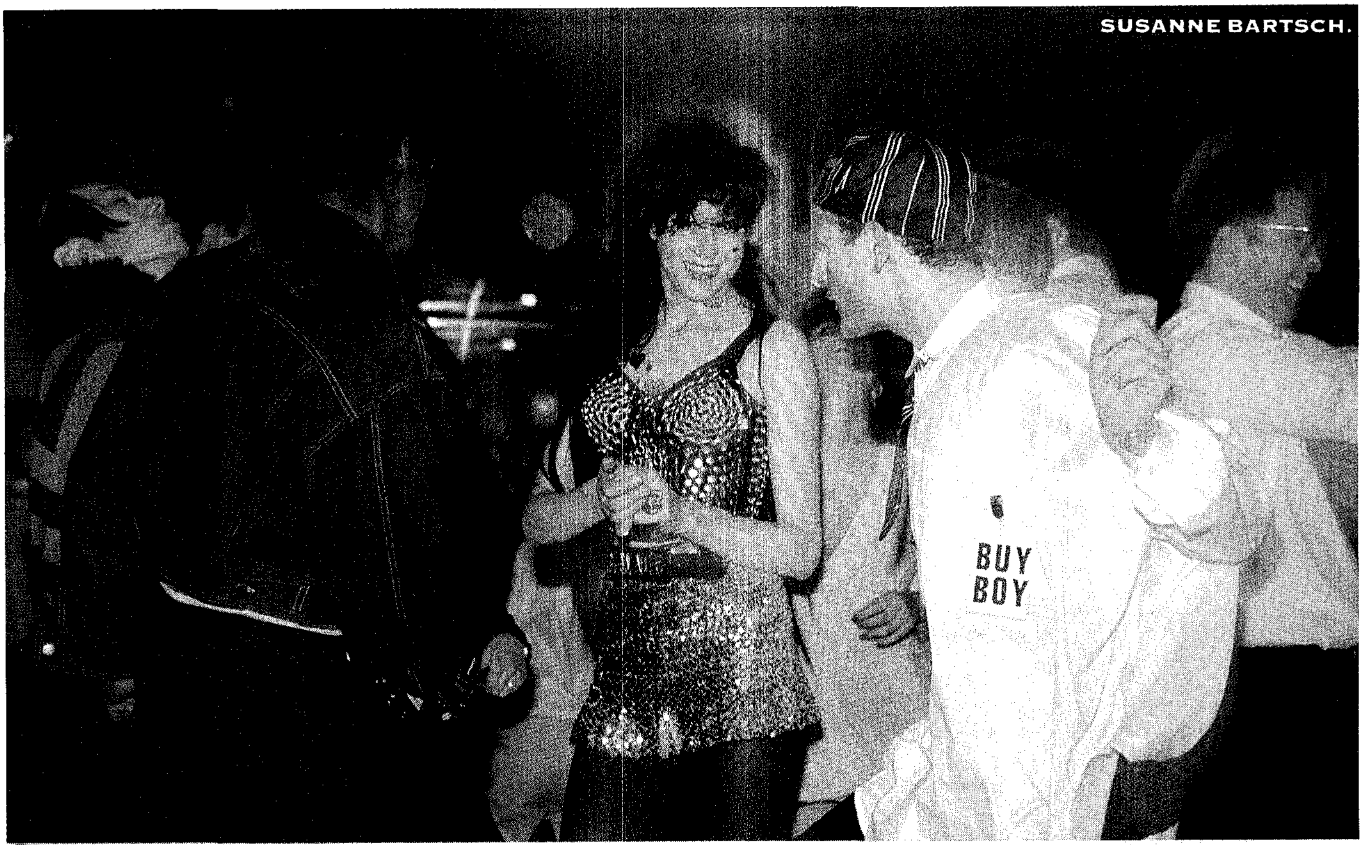
Looking at his blue blazer with a silk square tucked neatly into the breast pocket, and his brown hair without a drop of hair spray in it, I express surprise. "What happened?"

"I guess," he says, "I grew up."

AT 1:30 A.M., SAVAGE IS IN ITS prime. Three nights a week, the place is just a disco, but on Tuesdays, Susanne Bartsch transforms it into a playground for young nightlifers. Bartsch, who lives upstairs in the Chelsea Hotel, saw the club being built and loved the tacky seventies quality of it all—the maroon sectionals, the disco ball, the mirrors. When she had a falling-out with the backers of her SoHo clothing store, she abandoned it and decided to do the club.

Her crowd, she says, is "into visuals," and tonight the Savage dance floor is a circus: Cleavage is much in evidence, and so are eyebrows, painted over with black pencil, drawn an inch above their normal height, or outlined with zippers to add a surreal touch. The Underwear People dance in corsets or merry widows, their thigh-high stockings held up by garters. The drag queens dance in the shortest skirts of all, way beyond micro-mini. There are ripped, shredded, and faded jeans with knees and behinds exposed; baseball caps with chopped-off brims; shorts rolled up and attached by little suspender straps to thigh-highs; tiny stretch *bustiers* attached by the same straps to tiny stretch skirts. The place is suffused with sex—except that everybody says no one is having it because they're too afraid of AIDS. Still, you can feel it in

Photograph by Chip Simons.



SUSANNE BARTSCH.

THE HEAT OF THE NIGHT: The place is suffused with sex. The boys take off their shirts and dance dripping with sweat, just as they used to at Studio.

SAVAGE

the air, everyone's so touchy-feely, and the boys take off their shirts and dance with the sweat dripping off them just as they used to at Studio. As they haven't in years.

Bartsch leads the pack, dancing on a speaker (her favorite spot), wearing cut-off shorts, white leggings, red suspenders, and a frayed and cropped jean jacket with holes in the shoulders. Her long, ringleted wig is topped by a clear-plastic cowboy hat. Zaldy is also on the dance floor, and as I pass by, he introduces me to Kirk From California, who has moved out of the Plaza Athénée and into Zaldy's place for the rest of the week.

Downstairs in the lounge, three men in suits are watching reruns on television. One of them turns his attention from the tube, trying to chat up two girls young enough to be his daughters. They stare at him, stupefied.

BACK IN THE TUNNEL BASEMENT, on a Friday night. The party is being thrown by Sticky Vicky, O.J., and Kenny Kenny. I never quite meet the first two, but Kenny is wandering around in a 120-gallon foam cowboy hat—if it weren't for his false eyelashes, he'd look as though he'd just come from a Cowboys game. The Underwear People are out in force tonight, as are the Tunnel Kids.

Michael Alig is working the room in a Catholic-schoolgirl's plaid jumper. He started out as a busboy at Danceteria; now he throws half a dozen parties a month at the Tunnel (he's also working with Rudolf to reopen Danceteria). The scene right now, he says, is "missing something, and I hate to say it, but I think it's probably AIDS that makes me feel that way. Even if it's not the fear of getting it, it's just there.

"But this whole crowd, they're just too fabulous to go home with anyone anyway," Michael says. "The first thing they're worried about is how they look. These people are basically into their appearance. They work to buy clothes, or they go into a store and steal them from the Gaultier department. Sex is the last thing on their minds."

Mykul Tronn, hair shellacked into a lethal weapon, is in the same spot as last week, handing out invitations on the stairs. Zaldy has gone western, wearing brown-suede chaps studded with silver coins under his fur coat.

On the dance floor, a boy with a flat-top haircut and a shocking-green fake-fur bolero under his leather jacket is doing the "Time Warp" again, while a dozen or so kids have put their arms around one another's shoulders and are dancing in a shuffling circle. A Latin boy dances with intense self-absorption. A drunk girl in low-cut black approaches, stuffing her recalcitrant left breast back into her dress as she parks herself in front of him. Without lifting his eyes from the floor, he shifts away and continues dancing by himself.

Zaldy's first class of the new semester begins at nine this morning, so at 1:30 he decides we'd better leave. But Magenta has replaced Julie Jewels, the buxom girl who usually works the entrance to the basement, so we have to wait for him.

His blue bandanna making the sharp planes of his face stand out even more than usual, Magenta perches on a stool, lifting the velvet rope from its gold-metal stanchion, putting it back again. He lets a bald man in a red bra and corset pass. The boy in the chartreuse bolero approaches and Magenta lifts the rope. He hesitates at a blonde in a tight black dress but lets her in when she flashes her invitation. Then a young man with short dark-brown hair walks up. Magenta looks at him—jacket, tie, black shoes, drink in hand. "I'm sorry," he says, "it's a private party." And for one brief moment, Magenta looks like a very happy Tunnel Kid. ■

Photograph by Louis Psihoyos.

MORGAN FREEMAN TAKES OFF

AN ACTOR'S ACTOR BECOMES A STAR

BY ROSS WETZSTEON

FLYING. HE'D WANTED TO FLY since he was sixteen. Sitting at his desk in high school in Greenwood, Mississippi, he'd fantasize that it was a P-51 Mustang, an F-86 Sabre jet. He didn't want to be a pilot, he wanted to be a flier. A pilot just drives—a flier *flies*.

And now, five years later, Morgan Freeman is sitting in the cockpit of a jet fighter at last, the Plexiglas bubble secured, the nose falling away in front, the wings swept back, the joystick between his legs. Taxi to the head of the runway, get his clearance from the control tower, let loose the engine, soar into the sky!

Okay, it's just a T-33 jet trainer parked beside a hangar and he's only an airman-second-class radar mechanic who's gotten permission to sit in the cockpit for a few minutes, but this is what he's dreamed of since he enlisted in the Air Force. Hand on the throttle, eyes scanning the sky, he lets his mind fall into a rapturous reverie—chasing the clouds, dipping his wings from side to side, nosing into a steep dive and pulling out in a swooping arc.

But something's wrong. After a couple of minutes, he realizes he can't find the thrill he'd anticipated. It isn't there. Instead of fantasizing, he starts thinking. Maybe this isn't what he wants after all. Maybe he only wanted it because of the movies he'd seen. For one thing, anything he shoots will *stay* shot. Ten minutes pass. Fifteen. The dream is fading. No, this isn't what he wants at all. After twenty minutes, he unstraps himself, pushes back the bubble, gets out of the cockpit, leaps to the ground, and walks away—not just from the plane but from the whole idea, from war, military life, jet fighters, all of it. He's made a decision. If it's all about movies, he'll become an actor instead.

Thirty years later, in her *New Yorker* review of *Street Smart*, Pauline Kael asks, "Is Morgan Freeman the greatest American actor?" and it's clear from her rave that it's a rhetorical question. At Christmastime, he wins awards from the National Society of Film Critics and the New York and Los Angeles film critics as Best Supporting Actor for his performance as a pimp in *Street Smart*. In February, he's nominated for an Oscar—against all odds, since only an electric performance could have survived such a forgettable film. A street-smart pimp? The same Morgan Freeman who just finished a nearly yearlong run as an elderly, unlettered southern chauffeur in the Off Broadway hit *Driving Miss Daisy* (a performance that won him his third Obie in eight years)? A street-smart pimp, an elderly chauffeur? The same Morgan Freeman who's a surefire Tony nominee for his performance as a charismatic Pentecostal preacher in *The Gospel at Colonus*, the long-awaited Lee Breuer–Bob Telson musical that had cheering, ecstatic audiences standing on their seats at the Brooklyn Academy of Music Next Wave Festival in 1983, then in Houston, Washington, Philadelphia, Paris, Atlanta, Barcelona, and opens on Broadway March 24?

AND THIS IS ONLY ONE YEAR. Morgan Freeman has played a wise old wino in *The Mighty Gents* on Broadway, an idealistic upper-middle-class architect on the soap *Another World*, a death-row prisoner in the film *Brubaker*. He's danced with Michael Kidd at the 1964 World's Fair, sung with Pearl Bailey in the all-black *Hello, Dolly!* He could be seen romping on *The Electric Company*, then as a stately Coriolanus at the Delacorte.

"When professionals talk *range*," says a director, "the names you hear most often are Robert De Niro, Meryl Streep, and Morgan Freeman. It's that indefinable quality only the greatest actors have

PHOTOGRAPH BY DOUGLAS KIRKLAND

"I'm not much for talking about acting. I go with what I feel. It doesn't do me any good to intellectualize about it."

ROLE REVERSAL: *The most interesting roles aren't necessarily leading roles, says Freeman. "I* prefer *character roles. I want to get as far away from myself as possible. That's the whole point of acting for me."*

to completely submerge themselves in radically different roles, to make you think in each one of them, 'He was *born* to play that.' A lot of actors have that authority in one or two or even three roles, but Morgan has it in everything he does." It's the kind of talent that often wins accolades within the profession long before it wins public recognition, and only this year has the world finally realized what Freeman has known for 30 years—that he made the right decision when he walked away from that cockpit.

UP AGAINST THE WALL: *Freeman pistol-whips Christopher Reeve in* Street Smart.

OSCARS, OBIES, TONYS—Morgan Freeman is grateful for the recognition, but it also makes him uneasy. "It's like some sorta Miss America contest," he says in a half-exasperated, half-baffled tone. " 'Most this,' 'Best that'—all this schmagoo about winners." He's rubbing the clown white out of his hair with a towel after one of his final performances in *Driving Miss Daisy*. "If Jack Nicholson, Nick Nolte, and Bill Hurt are all up for the same award—with absolutely different characterizations—you're going to tell me one of them is the best?"

At the Obie ceremonies last May, Freeman told a story. "Years ago, I was nominated for a Tony award for *The Mighty Gents*. Oh, ah, gee whiz—I was so excited! So I got my tuxedo and I went to the ceremony, and of course I didn't win. Now, to be big about it, you know, you say ' 'kay.' But I was *crushed*. I didn't like feeling crushed, so I would prefer not to have been involved in it at all. If you're going to give me an award, fine—just *give* it to me. But don't *nominate* me for it. Because what they're telling you is 'You've been nominated, but you didn't win.' Terrific. Who wants to hear that?"

But wouldn't an Oscar make a big difference in his career?

Freeman runs a comb through his hair, pats the left side of his head, then the right—he has facial bones that even Katharine Hepburn would envy, but not a trace of narcissism. "In a way, I'm kind of contradicting what I said, because sure I'm interested in getting the nomination, but frankly I don't care if I win or not." For one thing, getting the nomination will help him land the film of *Miss Daisy*. "I would commit *crimes* for that. But otherwise, I don't want to get involved. It's just that the whole system is carrying me along," he says, spreading his hands, palms upraised, in a gesture of helplessness. "If your luck holds, it might lead to more work. But conversely, if it doesn't, you might not even be in the business. Believe me, I know something about that."

He's bundled up now, heading out for dinner. He eats only one meal a day since he turned 50 (last June) and "my metabolism suddenly came to a screeching halt." If awards don't make much sense to him, bring up "range" and he immediately says, "That's what I'm here for. I never quite made it as a 'matinee idol' or 'leading man' "—the irony in his voice is more self-deprecating than sarcastic—"but I've always wanted to play the most interesting roles, and they're not necessarily the leading roles. I *prefer* character roles. I want to get as far away from myself as possible. That's the whole point of acting for me."

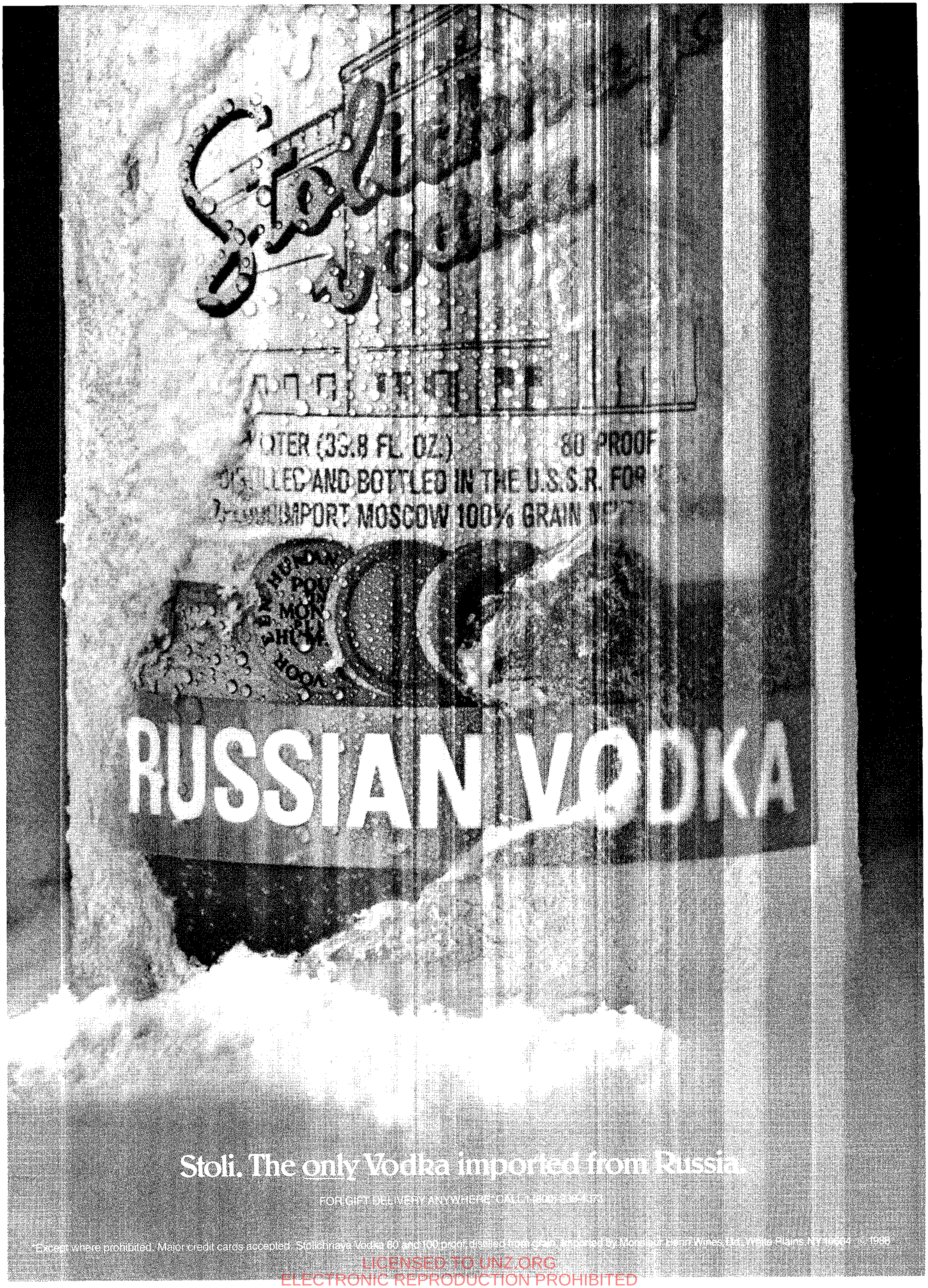
WALKING ALONG 42nd Street, Morgan Freeman talks about the performances he most admires—not the Orson Welles of *Citizen Kane* but the Orson Welles of *Touch of Evil;* not the Laurence Olivier of *Hamlet* but the Laurence Olivier of *Khartoum*. He stops on the sidewalk, raises his right hand to his forehead in a snappy salute. "Now, *that's* the level of performance you strive for."

Like Freeman's performance in *Street Smart*. Vicious yet charming, scary yet seductive, menacing yet amiable, the kind of guy who can hold a gun to your throat, then slowly smile, pat you on the cheek, and say, "Come on, I'll buy you a cuppa coffee," Freeman's Fast Black has all the oxymorons you'd expect in a routinely first-rate portrayal of a pimp. But he takes them a level deeper, playing a man so tautly in control he could snap into psychosis at any second, a man, most of all, who knows that a large part of being a successful pimp is being a gifted actor.

In one of the most chilling scenes in movie history, he grabs the prostitute played by Kathy Baker, slams her against a wall, and lays a broken scissor blade on her cheek, half an inch from her eyes. "I'm gonna take one eye. Just one," he tells her. "You have to tell me which one—right or left?" Back and forth flash the scissors. Left? Right? Left? Right? *Choose*. And when he's finally terrorized her into choosing, he slowly withdraws the scissors, turns them upside down, and peers through the handles as if they were eyeglasses, with a sly, get-my-point grin. Laurence Olivier himself could raise his right hand to his forehead in a snappy salute.

"What is a pimp?" Freeman asks, gesturing randomly at the passersby on 42nd Street. "Can you walk along here and pick one out? The way they usually play 'em in movies, you can. That's just a cari-

Photograph: Courtesy of Cannon Group.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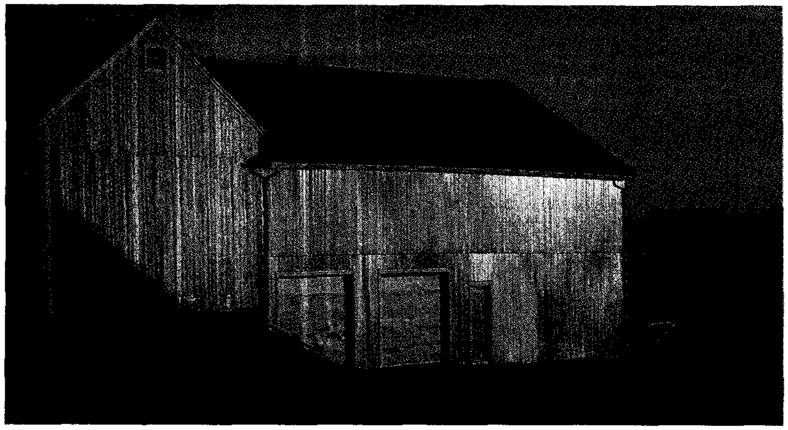

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cature. No one I've ever seen in movies has done a person I *know*."

He's a regular at the restaurant; all the waiters greet him with first-name smiles. The owner rushes over, puts his arm around Freeman's shoulder, guides him to the best table. There's friendship in the greetings, not effusiveness, yet there's a slightly wary reserve in his response. He speaks warmly, with a hint of a drawl in his voice, but at the same time his eyes are sharply observant, some part of him remains distant, withdrawn, private. It's as if he enjoys being known, liked, respected, but senses it could all change in a second—and if it does, he'll be ready.

HOW DOES HE "RESEARCH" a part like Fast Black? He said something about people he's known?

He's silent for 20 seconds, 30, as if he hasn't heard the question—it's a trait his friends know well, the long, deadpan pause when he's put on the spot. But the pause is always followed by that warm, slightly quizzical smile. "Nothing like that. All that happened was the costume designer called and said she wanted to go shopping with me. Fine. Whatever you say. I figure we'll be going to 42nd Street, see. But then she says, 'I want to take you to Saks Fifth Avenue,' and as soon as she said that, my mind was galvanized! So we went shopping at Saks. The Giorgio Armani stuff was too sedate, but we were sure at the right store! 'Cause being a pimp, it's all about lookin' good.

"I'm not much for talking about acting," he continues. "I've been called an intuitive actor, and I guess that's right. I go with what I feel. It doesn't do me any good to intellectualize about it. Take Fast Black. He's a real frightening guy; he's made it into an art form—intimidating people, then slacking off—but talking about it that way didn't help me. It was just getting into his *clothes*—that's when I started putting the character in place.

"Sure, technique has something to do with it, knowing when to underplay, when to overplay. When you first see Fast Black, for instance, he's just a guy in a car having a conversation. Don't get all animated, don't 'act.' Then that scene on the basketball court, that was the time to go over the top." He looked at home driving the lane. Did he ever play basketball? Freeman draws back, puts on an "I can't believe what I just heard" expression, raises both hands in a gesture of mock astonishment, and says in a playfully stern voice, "Now, what the hell kinda question's that to ask a man who's tall and black?"

What about the scissors scene, though—the scene that could win him an Oscar? It seemed very thought out. "But

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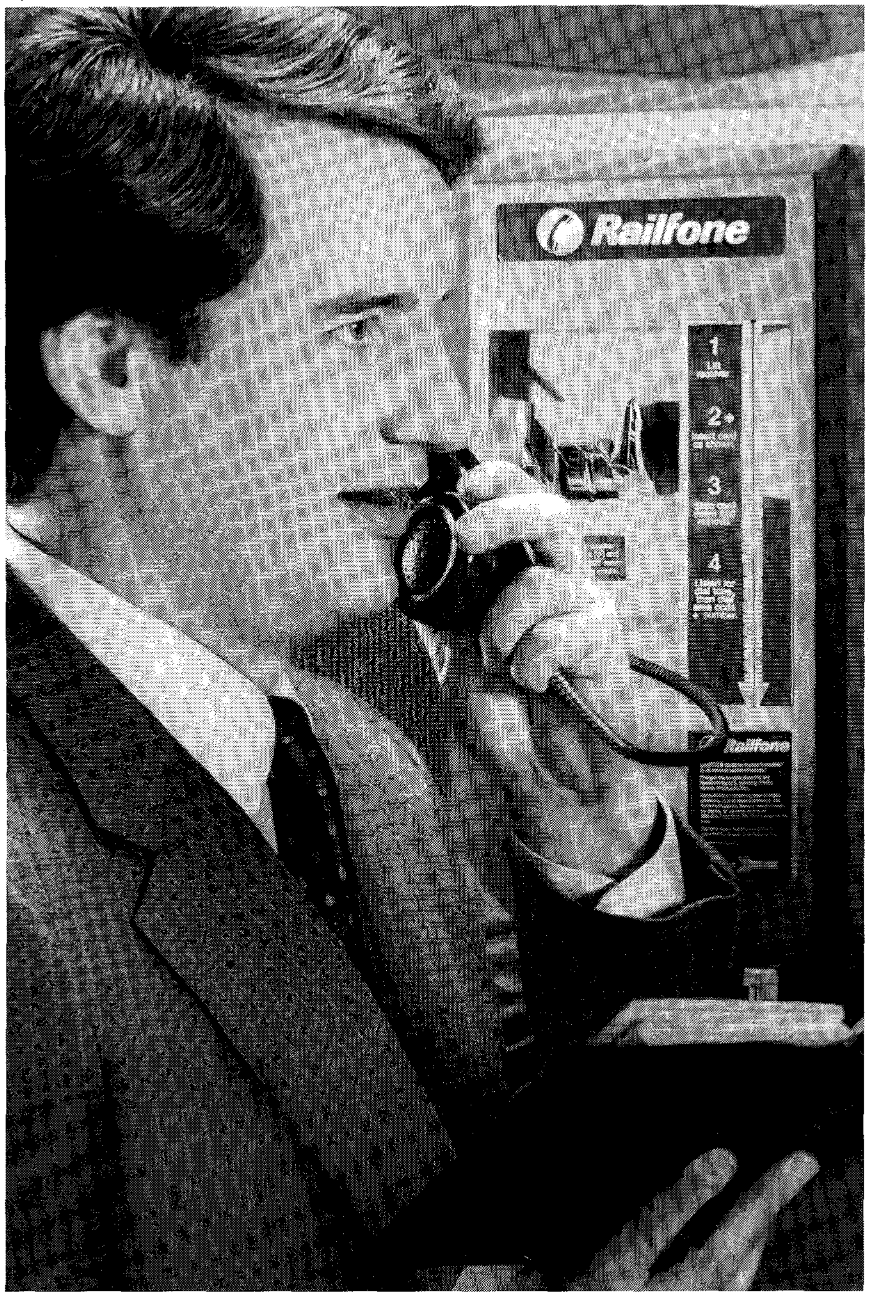

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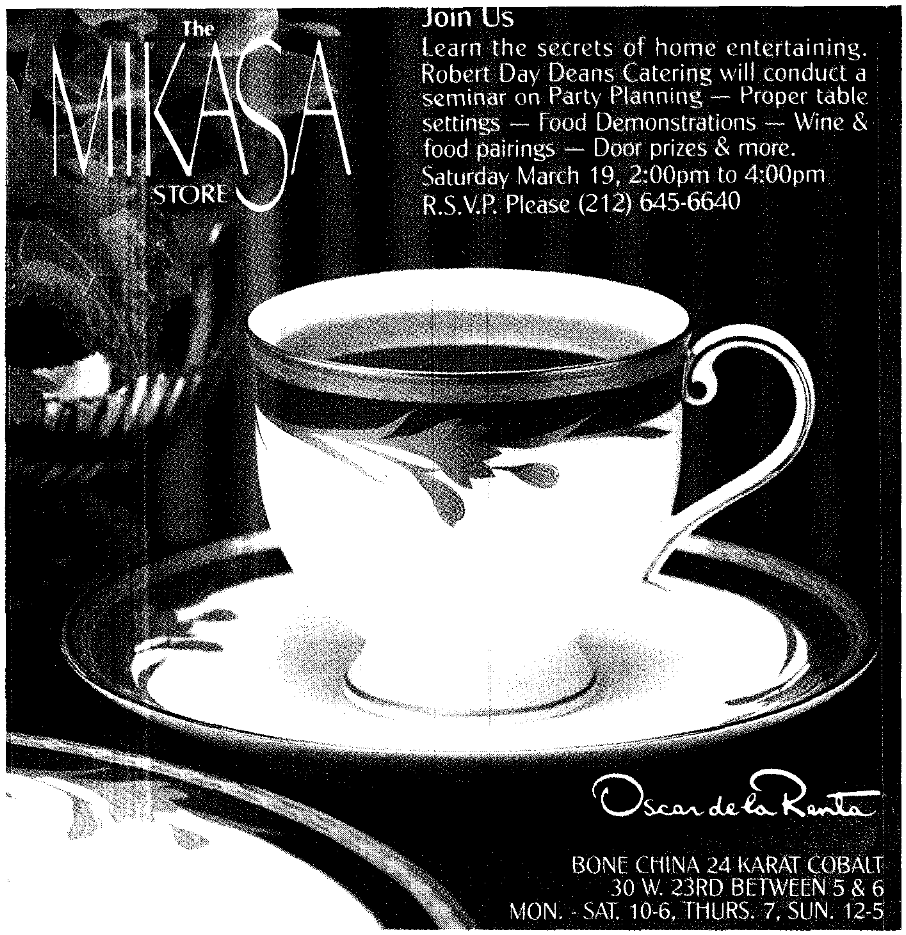

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that whole scene is Kathy's!" Freeman says. "I'm getting all this noise because *she* made that scene." The reason for his modesty, of course, is that he's judging the scene only as a matter of onscreen technique. What he can't judge is the off-screen character that made it possible.

"Don't underestimate trust," says *Street Smart's* director, Jerry Schatzberg. "Actors can go out of control—I've seen it happen, especially in a role like that. One of the actors we auditioned got so deeply into the part that he accidentally sliced off part of his finger. So when we were finally shooting the scene with Morgan, it was frightening just to be there."

"The people who were watching us were so frightened, they were standing flat against the walls," says Kathy Baker. "But I trusted Morgan so much, I could give myself over to it completely. Kathy Baker wasn't afraid, so I was free to let the character be totally scared out of her mind. Another thing about Morgan: Originally, we were shooting that scene on his face, but after a couple of takes he said, 'No, no, this isn't my scene, this is Kathy's scene,' and he reached out and put his hand over my face—'*This* is where it's happening'—and that's the way it is in the film. How many actors would do that?"

"Well, sure," Freeman says with a dismissive wave of the hand. "I work best when I feel I can have ideas and express 'em. Sometimes I get in trouble when I open my big mouth, but it can be a very creative part of the process when people are receptive. It was like . . . like . . . *dancin'*."

HE DANCED IN *Miss Daisy*, too, the story of the initial unease and growing affection between an elderly Jewish widow and her black chauffeur. "Dana Ivey and me, we're both from the South. We *know* things," Morgan Freeman says wryly. "That dance they do down there, that dance between blacks and whites, that southern waltz." Gentleness, faith, patience—they came as naturally to the chauffeur as rage, cynicism, and finger-poppin' swagger came to the pimp.

"I went to see a play at Playwrights Horizons," Freeman says, "and I started reading the notices on the bulletin board. One of 'em was a synopsis of this play called *Driving Miss Daisy* that sounded real interesting. I 'member thinkin', 'Damn, who do I gotta see to do a play 'round here?' A couple of months later, I get a call. Would I be interested in doing a play at Playwrights Horizons? Turns out it's the same play. Damn right I'm interested! But when I get the script, I go, 'This is great,' 'Gee whiz,' and all that. 'But this play calls for an older man.' But they tell me, 'We're going for quality rather than age,' and my head, it explodes four or five times its normal size.

"So then I want to know who's playing Daisy," he continues. "I don't want to be onstage with an actress twenty years older than me; that won't work at all. But when I hear it's Dana Ivey—well, man, oh, man, I think, 'This is gonna be two *actors* up there.' "

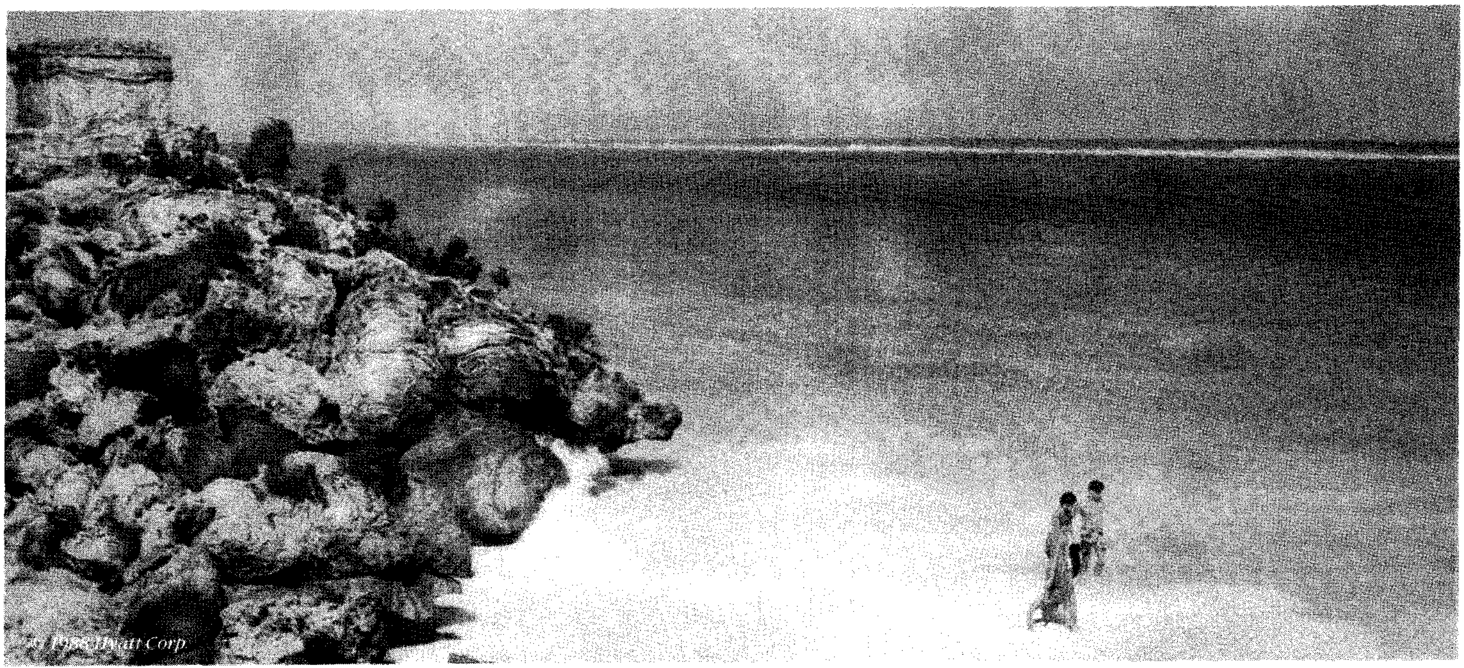
What was up there, in fact, was an acting feast. And a rapport that, like most of Freeman's working relationships, extends beyond the stage. "Of course, everyone knows he's one of our very greatest talents," says Ivey, as if in a hurry to get the obvious out of the way, "but what only his friends know is what a beautiful, sweet, giving person he is. Morgan's a mahatma, a Great Soul, with a capital *G* and a capital *S.*"

SOUTHERN COMFORT: *In the car with Dana Ivey in* Driving Miss Daisy.

Photograph by Martha Swope Associates/Carol Rosegg.

Great Soul—it could be a capsule review of his performance in *The Gospel at Colonus.* "When I stepped onstage at my first run-through in Minneapolis back in '83," says Freeman, "and I spoke the first words" (his voice drops an octave; it could resonate to the rafters, a voice rivaled only by James Earl Jones's), " 'Think no longer that you are in command here,' when I said that first line and heard the members of the choir going, 'Amen!' behind me, I said to myself, 'Oh, shit, Morgan, this is gonna knock 'em dead!' And then that joyous music broke out, and all that incredible singin', and all kinds of Jesus noises goin' on, it just wrung me. . . ." He's so moved by the memory, he can't finish the sentence. "I've been in a lotta shows in my life," he says finally, "and I've thought a lot of 'em were pretty good, but this is a *masterpiece.*"

Gospel at Colonus, the tale of Oedipus's final days told as a Pentecostal church service, links Hellenic myth and black gospel music, Sophoclean tragedy and call-and-response exaltation, Greek catharsis and biblical ecstasy. As the minister who orchestrates the passions of the churchgoers with the intonations, cadences, and modulations of the great gospel preachers—now plunging into despair, now seized by rapture—Morgan Freeman has a serene dignity that defines, once and for all, the concept of stage presence. And in a stunning *coup de théâtre,* he takes center stage after the show-stopping "Lift Him Up," sung by Carolyn Johnson-White of Brooklyn's Institutional Radio Choir with beatific frenzy—what actor would dare follow such a performance?—and not only holds the audience with his concluding sermon but lifts them yet



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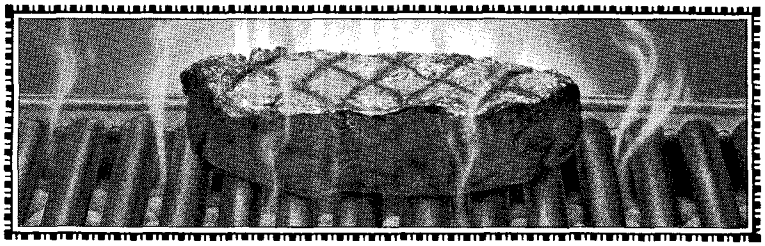

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another plateau higher. Hallelujah!

‘I’D BEEN OUTTA WORK FOR TWO years,” says Freeman, “when I get this call from Lee Breuer. I'd never heard of Lee Breuer, but we sit in my kitchen for a couple of hours while he explains his idea. He wants to do a Greek tragedy, but not with the classical European approach. We have our own classics here in America—gospel music, f'r instance.” Freeman is in the dialect mode he often affects with a slightly ironic edge, portraying himself as the country cousin in the city.

“So Lee is sittin' there, rattlin' away,” he goes on, “and he is one highly 'lectual dude. I don't know what the hell he's talkin' 'bout. Who *is* this guy? But he piqued my interest, 'specially that bit 'bout European classicism. Then I find out Clarence Fountain and the Five Blind Boys of Alabama are going to play Oedipus—you're kiddin'! And these fabulous old gospel singers, they're going to be in it, too. 'Wow, golly, gee whiz,' I'm goin'. What's this guy *doin'*? Then he tells me, 'I need a star to glue it all together,' and I say, 'I'm no star,' and he says, 'Well, I'm going to make you a star.' ”

Morgan Freeman pauses, does a bug-eyed double take. “Me? A star? I got two words for you: 'Hah. Hah.' ”

But a few weeks later, he heard Bob Telson's music and “suddenly felt goose bumps, chills, little bits a hair standin' up all over my body.” He pauses, drops the dialect, says solemnly, “Then, that first run-through in Minneapolis, I wanted to call everyone, right then. I wanted to get on the phone and tell everyone I know, '*Man, this is what theater is all about.*' ”

ONCE MORE, FREEMAN IS modest about his own contribution. His preaching style, for instance: “I was raised as a Methodist, but I went to Pentecostal services sometimes, and there's no *way* I can do that as well as they can. Drivin' the congregation into a frenzy? Quotin' the Bible?”

This is not false modesty, though, because Morgan Freeman will make claims when he thinks it's his due. “Lee's fabulous conceptually,” he says, “but he's also very receptive to creative input. He took a lot of my suggestions.” One major example: “I told him he shouldn't allow too many places where the audience could applaud. You let the audience applaud every time they want to, we're talkin' 'bout *swollen hands*—and by *intermission.*”

“I consider Morgan my assistant director,” says Breuer. “If I have the ability to conceptualize, he has the ability to know what the moment demands. He added professionalism without adding slickness. He provided a plumb line to direct and vital contact with the audience, which is another way of saying he helped me get rid of some of my artsy-fartsy instincts."

Breuer pauses for a moment. "We had a little conversation early on. It was the best piece of directing I ever gave him. 'You're no longer a character actor,' I told him. 'You've got it all to become a star. And to do this part right, you have to *think* of yourself as a star. You have to feel that no one else onstage is worth looking at.' I think he thought of himself as a star for the first time. He should—everybody else does."

Freeman is still uneasy about the notion—he's still a "play's the thing" actor. "People don't usually go to the theater expecting spiritual uplift or redemption," Freeman says, shifting the focus from himself to *Gospel,* "but this show gives them something they've been missing that they don't even *know* they've been missing, the experience of *soul.*"

It's long past midnight now, but it's early evening for Morgan Freeman. He likes to stay up until four, five in the morning—he cherishes that pre-dawn privacy. When he reaches his large Upper West Side apartment, his second wife, costume designer Myrna Colley-Lee, is already asleep, as is the grandchild who's living with them. (How old is she? " 'Bout 30," he said, "all wrapped up in a 6-year-old package.") A couple of bikes lean against the wall in the hallway, a couple of dozen hats hang from a rack, the walls are covered with pictures of sailboats—not a sound in the apartment except his cat Ebony, purring in his lap.

Freeman boots up his computer ("He's a Gemini, part show-off and part loner," his wife says). Now it's time for the solitude of writing. He has ideas for stories, novels, movies, but mostly he writes commentaries on current events, a series of dialect dialogues featuring Sol and C.C.—Solomon and Concerned Citizen. ("Ever'body gon' need he'p from ever'body if we specks to survive on dis planet," Sol says in one. "Quicker we all see dat, de better off we's all gon' be.")

Tonight, though, he's working on a piece about a recent trip down South, when he visited an elderly black man who knew his great-grandmother and grandmother at the beginning of this century. "These people, these ancients, were mine," he types. "My people. They had meaning and substance. They endured. They continue to endure." Morgan Freeman is proud to call himself a self-made man, but not too proud to un-

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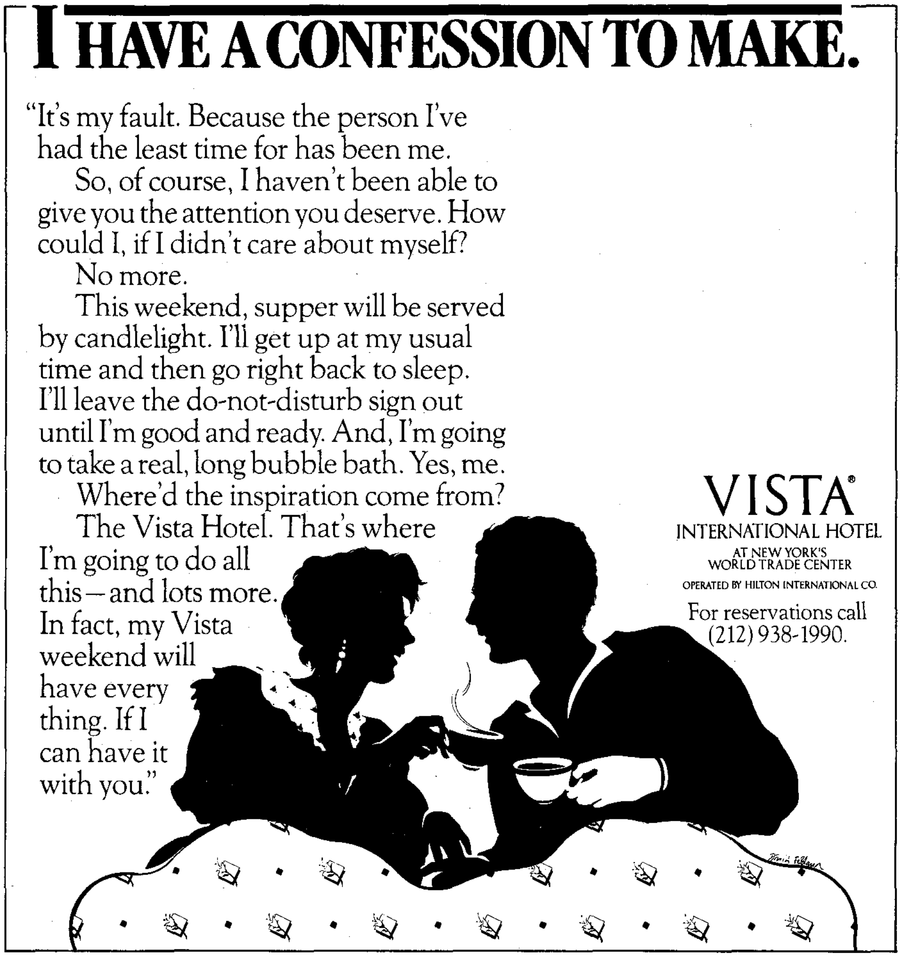

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derstand that even a self-made man has roots.

MORGAN FREEMAN HAD an unsettled childhood: born in Memphis in 1937, living in Charleston, Mississippi, with his grandmother until she died when he was six, off to Chicago with his mother, back to Greenwood, Mississippi, a brief period in Nashville—all the while the man he coldly refers to as his "biological father" . . . Morgan Freeman enters another of his minute-long pauses. "You really want to know all this? To tell the truth, I don't like to talk about it." It doesn't seem to be a question of race so much as a difficult family situation. Freeman will probably write about it sometime, between him and his PC.

His first exposure to acting was at the age of eight—Fast Black got his start as Little Boy Blue—but he didn't get hooked until the seventh grade, when he was literally flung onstage. "It all started with a girl named Barbara," he says, "the class princess, as nice as you please. I wanted to get her attention, so one day I pulled a chair out from under her. Sure enough, I got attention. The teacher grabbed me by the nape of the neck, lifted me onto my toes, and marched me down the hall. I thought for sure I was gonna be 'xpelled.

"But he opens this door and flings me into this room, and there's this English teacher and he asks me, 'You ever done any actin'?' Well, under the circumstances, I'm quick to say yes. Turns out there's these dramatic tournaments—every school does a play—and the winner goes to the state finals. Well, we do this play 'bout a family with a wounded son just home from the war—I play his kid brother. We win the district championship, we win the *state* championship, and dadgummit, I'm chosen as best actor. All 'cause I pull this chair out from under Barbara."

His head-in-the-clouds phase interrupted the budding actor's career, but ever since he walked away from that cockpit, he's wanted his feet on the boards. The ex-airman went to Los Angeles, looked up Paramount in the phone book, and took a bus to the studio to ask for a job, only to discover, among the first questions on the application, something about familiarity with office machinery. It wasn't his last rude awakening—he's had one almost every year since.

"It's all been back and forth between trying to get a part and having to get a j-o-b." He worked as a clerk at L.A. City College, then enrolled in its theater department—"I was walkin' in tall cotton!" But when he left school and drove to New York, the only work he could find was as a telegrapher. Back to the West Coast, this time to San Francisco, living on day-old doughnuts, ending up in a musical-repertory company, losing that job when he refused to play an Indian in *Little Mary Sunshine* who waves an American flag—"You gonna tell me an Indian is gonna do *that?*" Back to New York, knocking around, an extra in *The Pawnbroker,* another j-o-b, this time in the garment district. Maybe he'd have better luck as a dancer? And he did at first, successfully auditioning for the Aquacade at the 1964 World's Fair—"the World Something or Other Extravaganza." Where could he go but up? A $49-a-week counterman at Nedick's in Penn Station, that's where.

BUT HE HUNG IN, ENTERED HIS *Hello, Dolly!–Electric Company–Mighty Gents* phase, and, in 1978, won the Clarence Derwent award for promising newcomers. " 'Newcomer,' " he says with a resigned laugh, "after twenty years." And then that Tony nomination—" 'Ho, boy, welcome to success at last. I'm going to kick tail all over the place. Now the phone's never gonna stop ringin'!' But the door slammed shut, just like that. All this attention and then I didn't work for two full years. I'd taken success for granted and then—kablooey. I'll never make that mistake again."

Morgan Freeman gives himself some of the blame. "I kinda let my mouth run off. I felt compelled to tell people what was wrong with their ideas. I guess word got around that I was a troublemaker. One movie I was up for, 'Any other black people in this movie?' I asked them. They all looked at one another. 'We don't believe so,' they said. 'We never thought of it in racial terms.' Well, that was a lie right there—I mean, they were casting me as an orderly—and the whole thing turned to shit on the spot.

"Another movie, I was getting a little tense about this, ya know, and when they asked me what I thought of the script, I said, 'Yeah, well, there are twelve characters in this movie, nine white scientists and three blacks—a cook, a mechanic, and something else, I forget. What do you *think* I think?' Needless to say, I didn't get the part."

Troublemaker, maybe. Militant, no. "I'm so tired of hearing about the underclass, about slavery. Racism isn't new. It's not something this country invented. 'Aw, they won't let us eat in this restaurant,' but they're not lining us up against the wall and mowing us down, either. What they're doing in South Africa—now, that's *racism.* Give me a choice, and I'll take this racism right here."

Doesn't this attitude get him in trouble

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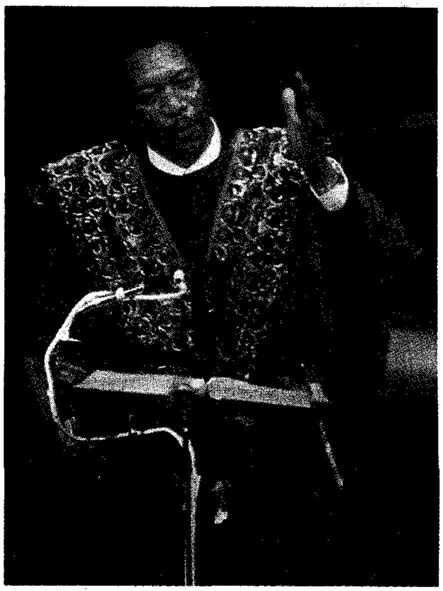
with some of his black friends? "Naw, they're all tired of hearing it, too. We just want to get on with the business of doing something *about* it. And remembering our past, too. There's a whole other kind of wonderful history of black people in this country, every kind of hero you can imagine, and the fact that nobody knows anything about it is the greatest pity of all."

That's one of the things he's going to write about someday. And he's considering a movie script about black cowboys. "I know who this country belongs to," he says, with more determination than anger. "You can't disenfranchise me. You've just gotta know how to fight."



SPIRITUAL: *Freeman in* Gospel at Colonus.

He'll fight when he has to—he'll fight to do the movie of *Miss Daisy,* to play Petruchio in *The Taming of the Shrew*—but he still has that serene vision of soaring, though in a boat, not in a plane.

"When I see sailboats," Freeman says, "it's like seeing a bird—those white wings." He has his own sloop, a 30-footer named *Lenora II,* after his grandmother. He has sailed from the Keys to Nova Scotia, and now he has his eye on a Gale Force 9, a blue-water cruiser—$150,000 "with all the hoohaw on it"—and if *Gospel*'s a smash. . . .

"You ever been on the ocean?" he asks in a kind of reverie. "The birds out there, big fat gulls called shearwaters, they have these pressure-sensitive wing tips, they fly right on the water, they touch the waves—it's the ultimate turn-on." More than acting? "Acting's very fulfilling, but sailing satisfies another need, a need of the soul. People need peace in their lives—*grace*—and that's where it is for me." His voice is rapturous now. "Once I hoist sail and the wind blows, I take flight. That's how I fly now—on my own wings." ■

Photograph by Johan Elbers.

HOW SWEDE IT IS

FOOD NEWS
AQUAVIT

THE ONE-side-sautéed salmon prepared by Christer Larsson, the Swedish-born chef of Aquavit (13 West 54th Street), is delicate and on the rare side. "The skin acts like a veil and the meat is not directly cooked," says Larsson. "The top side is juicy and undercooked."

The best kind of salmon to use comes from Norway and nowhere else. "It's raised in the icy waters of the fjords, so its flesh is firm and easy to handle," says Larsson. "I like the big fifteen-pounders, when I can get them. That's one amazing fish."

—BARBARA COSTIKYAN

CHRISTER LARSSON'S ONE-SIDE-SAUTÉED SALMON

½	**pound plus 2 tablespoons unsalted butter, cut into 4 or more pieces, softened**
1	**cup chopped chives**
½	**cup chopped parsley**
1	**tablespoon fresh lemon juice**
¾	**cup fish stock, available at Citarella and Rosedale**
½	**cup dry white wine**
Coarse salt and freshly ground white pepper	
2	**cups mixed wild mushrooms, left whole if small, sliced if large**
1	**3-pound fillet of fresh Norwegian salmon, scales removed, skin on**
Olive oil	

In a blender, blend ½ pound butter, ¾ cup chives, and the parsley. Add lemon juice. When mixture is smooth and bright green, strain through a fine sieve, using a spatula to push it through.

Reduce fish stock and wine by half, and let cool slightly. Slowly whisk in butter mixture, and season with salt and pepper; cover sauce, set aside, and keep warm. Sauté mushrooms in remaining butter.

Cut salmon into 6 pieces, and season skinless sides with salt and pepper. Put a few drops of olive oil in a large Teflon skillet. Sauté fish over low heat, skin side down (do not turn), for 10 to 15 minutes, depending on thickness. (A 1-inch-thick piece of salmon will be rare after 10 minutes.)

Spoon sauce onto warm plates, top with salmon, and garnish with mushrooms and remaining chives. Serves 6.

STYLIST: GILLIAN DUFFY

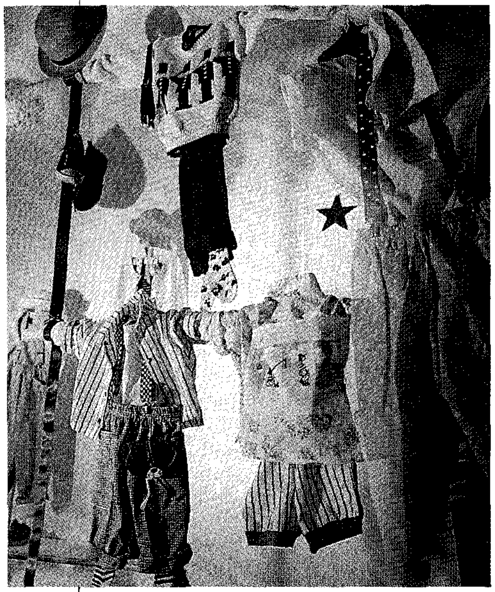
Illustration by John Parks. Plate and mat, Barneys New York.

PHOTOGRAPH BY PHILLIPE-LOUIS HOUZÉ

BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities.

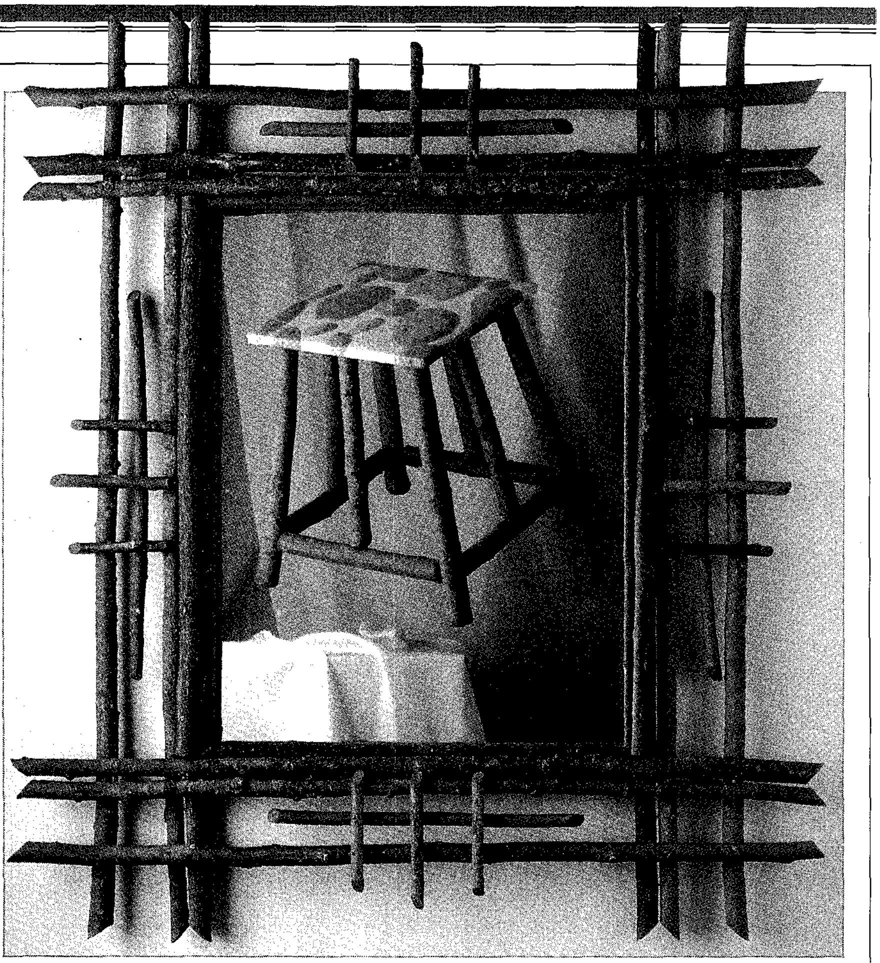
By Corky Pollan



Prints of Players

For people in California, the name Malina means exuberant children's wear. Now it will mean the same in New York. Joyce Lederman, a New Yorker, visited the Malina shops in Santa Monica and West L.A. and, charmed by the gentle prices and funky styles, opened a store here devoted to this designer's clothing. Patterns are Malina's forte and black and white her favorite colors. She does pinstripes, squares, polka dots, checks, and tiny flowers in the softest of cotton or rayon, and she makes them into slacks, shirts, skirts, dresses, and jumpers (T-shirts are $15; pants, $27; dresses, $39; soft velvet or canvas shoes, $20).

MALINA/*1351 Third Avenue, near 77th Street/249-8899*



Make It Twig

Rustic twigs have found urban sophistication in mirrors and stools from Illinois. Lovingly handmade of willow by a Midwestern couple, the 20-by-24-inch mirror has brackets for hanging ($85), and the cotton-covered stool comes 10 or 15 inches tall ($55 and $75).

DOT ZERO/*165 Fifth Avenue, at 22nd Street/533-8322*

Dish Must Be the Place

When an overabundance of china threatened to overload the New Farm, Julie Gaines and David Lenovitz's tiny store, they opened another. Called Fishs Eddy (after a small Catskills town), it's brimful of the most whimsical china around. New and old dishes from diners in Mississippi share the cluttered space with plates, creamers, bouillon cups, mugs, and monkey dishes from country clubs and country day schools, colleges and academic societies. Political activists can put together a complete set of china embossed with different governmental emblems, and New Yorkers can take home a mug from Hamburg Heaven and plates from the Downtown Athletic Club or Washington Irving High. It's a rare treat for the nostalgic (from 50 cents for an American Airlines dessert dish to $7.50 for a U.S. Navy celery dish to $18 for a Mobil Oil Pegasus bowl).

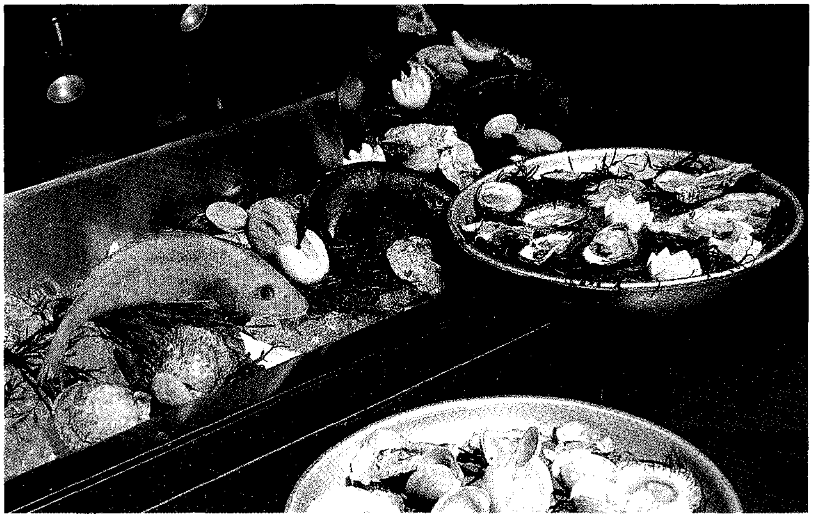
FISHS EDDY/*551 Hudson Street/627-3956*

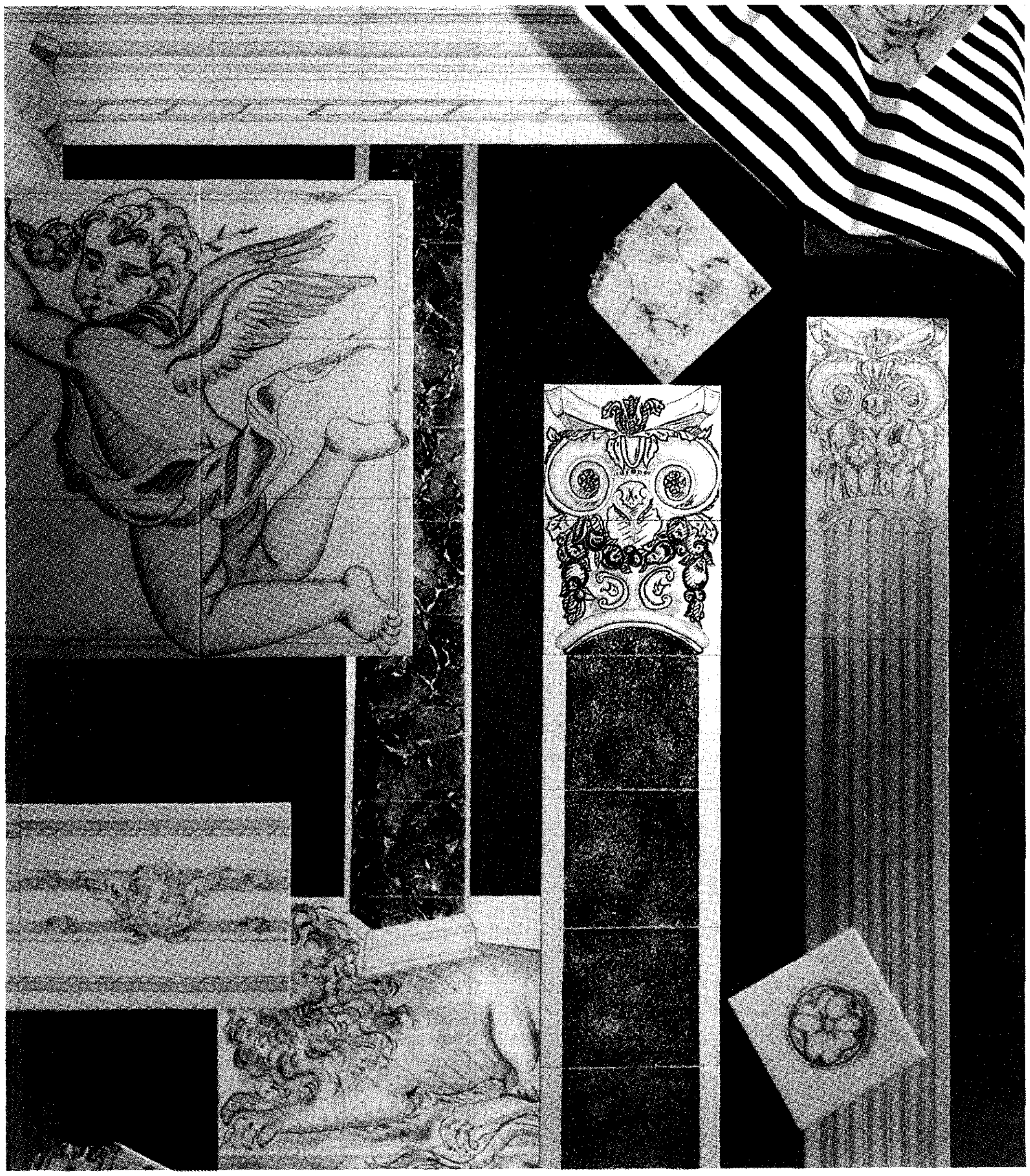
Photographs: left, Monica Stevenson; top, Paul Kranzler; bottom, Andrew Garn.

Bar From the Madding Crowd

One way for chefs of tomorrow to perfect their *poulet rôti* is to attend the French Culinary Institute in SoHo, where students chop and whisk in the back of the house, then send the food out front to be served in the aptly named restaurant L'Ecole. Now there's a stylish little bar tucked away in the corner, where you can sip wine by the glass or other drinks ($3.50 to $5). When the sun goes down, add oysters and clams (a half-dozen are $5), onion soup ($4.95), quiche Lorraine ($4.50), or steak frites ($11.95). School days in SoHo can be simply delicious. **—Jane Freiman**

THE BAR AT L'ECOLE/*462 Broadway, at Grand Street/219-3300*





Elements of Tile

Frustrated by her inability to find splendid tiles for her upstate country home, Christine Belfor created her own. A painter, not a ceramist, Belfor used the tiles as a canvas, painting them in grisaille and *faux* finishes and letting the glaze seep into the tile. The result? Decorative tiles with a fresco look. Since medieval forms and ancient architecture are Belfor's obsessions, she created Ionic and Corinthian columns, putti friezes, and classic pediments assembled from individual tiles. Columns can be used to frame a door; a pediment can crown plain windows; individual rosette tiles can border a kitchen. (From $15 for a tile bracket to $42 for a rosette border to $540 for an 11-tile Corinthian column to $1,305 for a 30-tile pediment with fruit brackets.)

CHRISTINE BELFOR DESIGN CO./*1556 Third Avenue, near 87th Street/722-5410*

Theater/John Simon

COUNTING OUR BLESSING

"...*A Walk in the Woods* is a political play pondering the problem of survival—pointedly, poignantly, wittily, unponderously..."

PARK POLITICS: *Sam Waterston and Robert Prosky in Lee Blessing's play.*

THERE ARE A FEW THINGS WRONG WITH **A Walk in the Woods,** but let us attend first to what makes it eminently welcome on Broadway. To begin with, it is not a family play: Nothing has become so facile and monotonous as the eternal family comedy or drama, usually tailored to the limited talents of some TV star eager to return to his roots. Even a somewhat different and better family play, e.g., *Fences* or *Woman in Mind,* cannot quite eradicate the sense that the genre has honorably earned the right to a rest.

Second, *A Walk in the Woods* is not a play about the usual issues that have been bombarding us with numbing predictability. It is not about a sensitive, misunderstood soul, often on his or her way to becoming a writer, coming to terms with growing up, society, life. I am happy to say that neither of Lee Blessing's two characters—the seasoned Soviet diplomat Andrey Botvinnik or the American tyro John Honeyman—is based on Mr. Blessing himself, which these days is a very real blessing. And the play is not about the problems of maintaining a sexual relationship, although Honeyman and Botvinnik become something like surrogate lovers in the games they play with each other—but it's all platonic.

Third, this is not yet another of those the-way-we-yuppies-live-now comedies (for which see below) that shamelessly proliferate nowadays; nor is it the rural equivalent about good ol' boys boozing or Christering it up in some backwater polluted with cuteness. And, fourth, it is not obsessed with yesterday's crusades about race, the Holocaust, the Vietnam War, women's lib, gay lib, etc.—all of which are more than entitled to a hearing, but not the same one over and over.

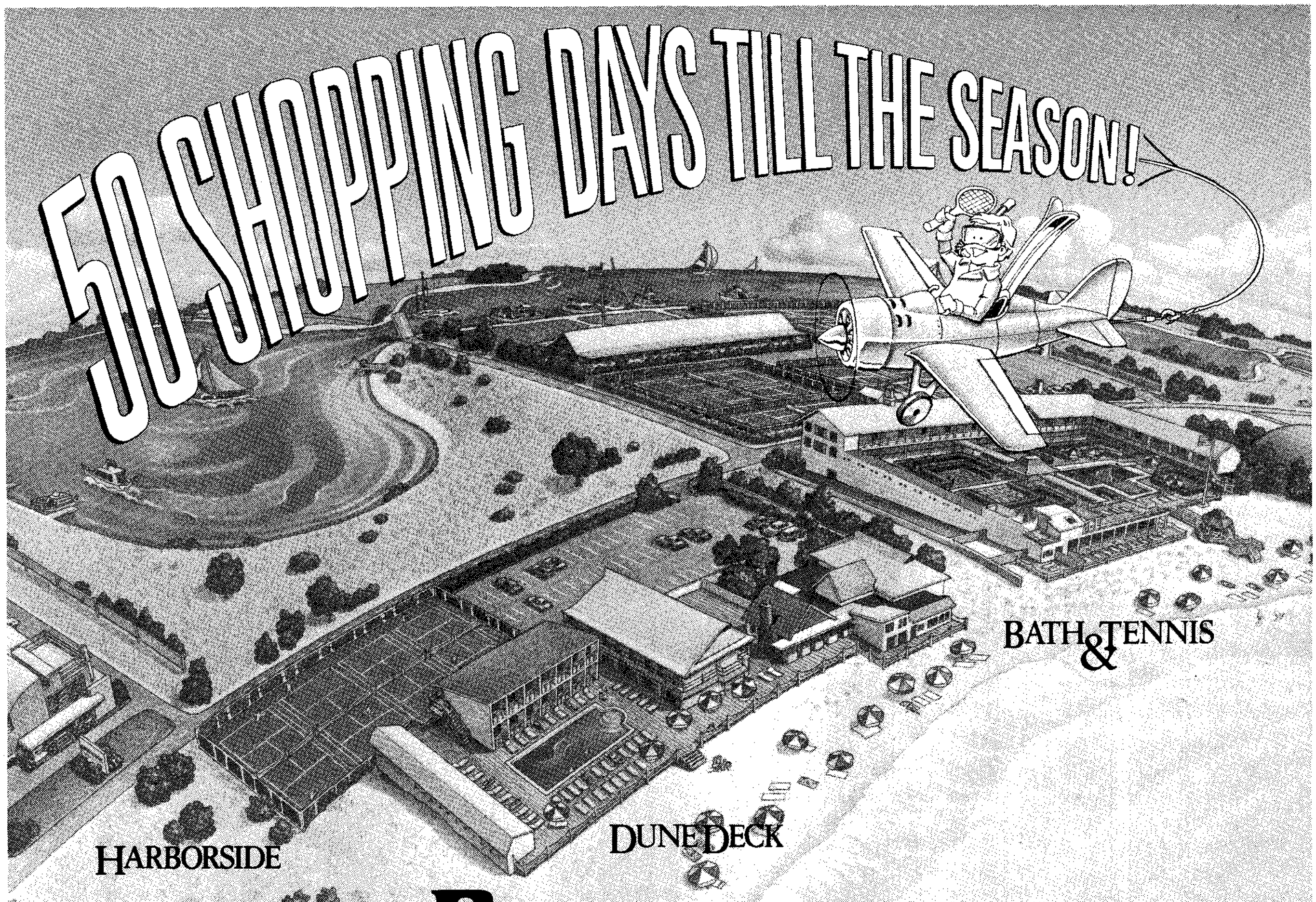
No, *A Walk in the Woods* is a political play, and, irresponsibly apolitical as I tend to be, I still recognize the crying need for the American theater to concern itself with the pressing, oppressive subject of global politics, because that is a matter that concerns all of us equally and is too important to be abandoned to the words of politicians and the minds of journalists. We should ponder, as Milan Kundera does in his provocative new collection, *The Art of the Novel,* that "the history of the planet has finally become one indivisible whole, but it is war, ambulant and everlasting war, that embodies and guarantees this long-desired unity of mankind. Unity of mankind means: No escape for anyone anywhere." Blessing ponders this in his play, pointedly, poignantly, wittily—and unponderously.

All right, the defects. The two actual negotiators in Geneva, on whom the play is remotely based, took one walk in the woods, reached a sensible agreement, and were promptly overruled by their respective governments. And whereas the one-time-only walk of Nitze and Kvitsinsky was an admirable attempt to cut through red and red-white-and-blue tape, four such walks—one for each season, as in the play—are neither believable nor desirable: A table is required to put your cards on, in arms conferences as in poker. But let us not deny the playwright a little poetic or political license. And, yes, it may be a mite precious to have computerized leaves punctuating the autumn scene as they flutter down in scientifically random patterns, or to have spring burst out in symmetrical and plastic flowers, a little too perfect even for the Switzerland that the play drolly blames for being so peaceful and idyllic as to lure arms conferences into going on forever, unresolved but restful.

Those woods may be more of a park, with that nice downstage-center bench on and around which the action—or, if you insist, the talk—of the play circles, falters, hurtles, and ebbs away. But the play earns the privilege of being a Platonic dialogue with no other overt action than an unsuccessful chase after a stray rabbit. For it knows how to turn words into action as the fatuous but idealistic American, a novice at life as well as at politics, and the cynical and slyly baiting, but also relaxedly humane, Russian fence, flirt, tangle, crush, evade with every form of small and heavy talk, as if badinage were foils and verbal outbursts sledgehammers. Above all, as in Shaw but less brilliantly, the dialogue demands a thinkalong.

Again, one may object that the Russian is too worldly for a current medium-level diplomat—why, he is almost a cross between Maxim Litvinoff and Ilya Ehrenburg, and not even Gorbachev is that dapper and savvy, to say nothing of his command of Amerenglish. Similarly, the American may be too naïve even for an untried American negotiator, too unversed in diplomatic skills and foreign languages—though that, regrettably, may be the truth, as may be, in some cases, the absence of jingoism and skullduggery. *Grosso modo,* the pair do man-

Photograph by Peter Cunningham.



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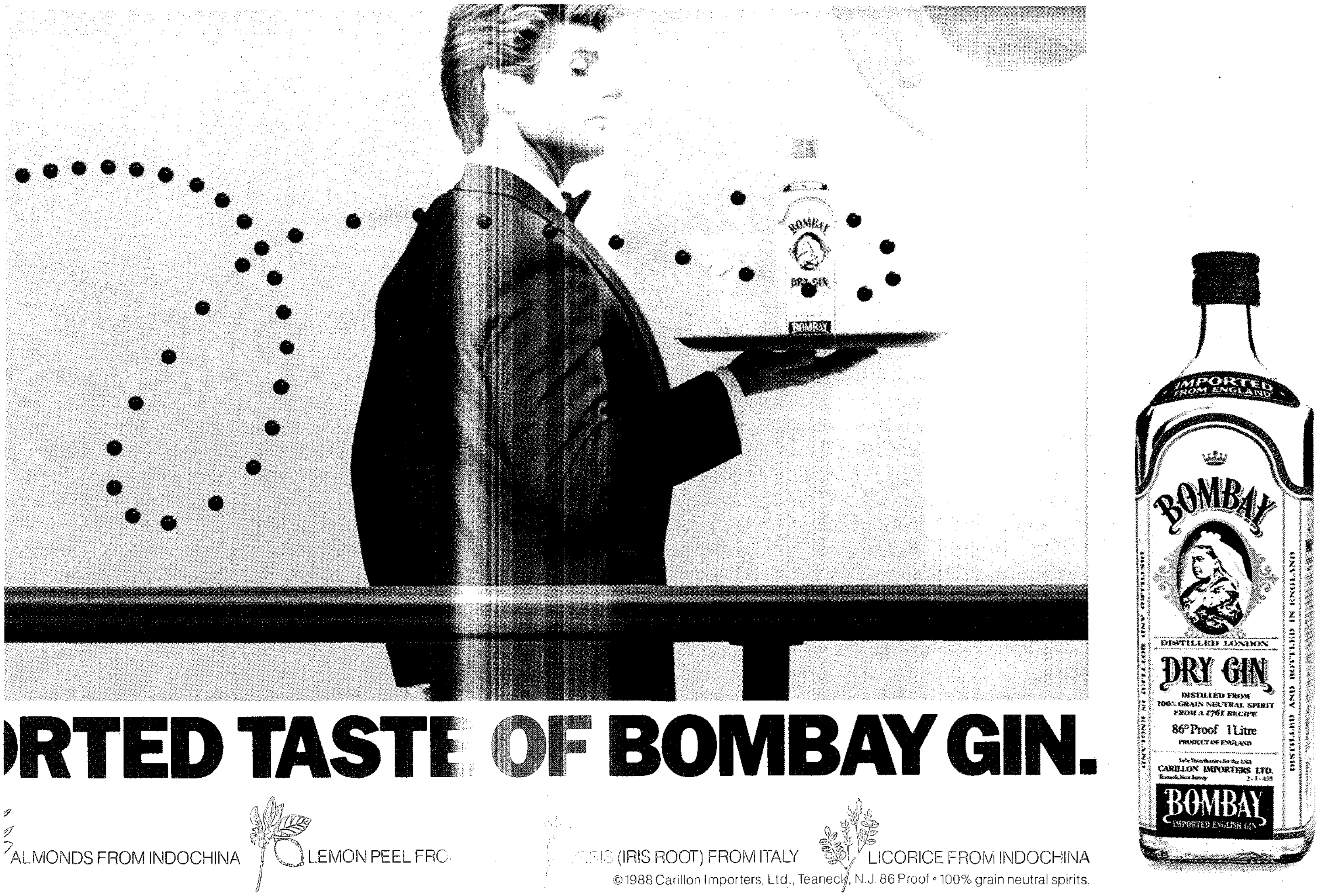
age to represent America and Europe-cum-Asia in their unending, verbally unequal but militarily matched, duel.

The subject is not new, but valid and dramatically unexhausted. First: Peace conferences accomplish very little, mostly small concessions covering up a proliferating secret arms buildup. But they keep up appearances, offer hope, and obviate actual warfare. Second: Individuals from opposite sides of the East-West fence can come to understand and even cherish each other, but one superpower cannot afford to trust the other. Or thinks it can't, which comes to the same. To dramatize this accurately, playfully, thoughtfully will not save the world—no play will—but does make for challenging and pleasurable theatergoing.

Too bad that the outdoor-indoor set by Bill Clarke, though clever, is also a bit pretentious, and that Des McAnuff has seen fit to introduce some movieish background music and quasi-subliminal sound effects. But he has directed the moods and movements of the characters, their pauses and eruptions, the feints and choreography of their conversation and body language with exemplary skill and variety. Robert Prosky occasionally lapses into excessive lovableness, but otherwise his Russian diplomat is charmingly idiosyncratic and cannily polished. Sam Waterston, finally cast not against type but as what he is best at—an overgrown, whining baby, shuttling between spurts of beady-eyed enthusiasm and disgruntled sulking, yet somehow innocent enough to be petted—is just right. And *A Walk in the Woods* is particularly shrewd in not making the political issues overspecific, and in keeping its juicy characters dangling on the edge of stereotypes (or, equally prefabricated, antistereotypes) only to achieve last-minute deflections into genuine sagacious wit. A little too eager to be accessible, to please with dabs of sentiment, this is a play to make the average viewer enjoy thinking; a footnote in dramatic history, but a minor miracle on Broadway.

EVER SINCE LARRY SHUE DIED IN A PLANE crash, in 1985, his plays have been prospering. First, *The Foreigner* got a new lease on life off Broadway; then *The Nerd* made it to, and still holds forth on, Broadway; and now Joe Papp has given his prestigious nod to **Wencelas Square,** at the Public. This one smells of autobiography: Shue, when a student at a midwestern college, apparently accompanied to Prague a drama professor doing his research for a final chapter on a book on Czech writers and show-business people. This was to be the epilogue to an account of the Prague Spring, a glimpse of the endless Prague Winter, imported from Russia, that had settled in. Vince, the play's prof, and Dooley, the student-photographer, are almost equally naïve—Vince, in fact, seems far too benighted for an expert on Czech theater who has spent considerable time in Prague—but their exposure to sundry Czech artists and their women, and to various modes of coping with the chill, yields moments of dramatic sparkle.

Moments only: Shue is neither subtle nor imaginative enough to compete with the likes of Hrabal, Kundera, Havel, Kohout, or even the only partly Czech Tom Stoppard, on their home, or almost-home, ground. The play tends to be sophomoric and heavy-handed, but it does provide good opportunities for the set and lighting designers (Loren Sherman and Paul Gallo), which they firmly seize. It also does well by the performers (Shue, after all, was primarily an actor), and Victor Garber, playing the older Shue (or Dooley) as well as a number of disparate Czechs, exudes his usual talent and grace. Though slightly prone to exaggeration, Dana Ivey does cogently and amusingly by a handful of flavorous women's roles. Both actors are fine at conveying awkward otherness as they confront the Americans whose shelteredness is a source of envy and provocation. As young Dooley, Bruce Norris is suitably goggle-eyed and bedeviled: as



Vince, Jonathan Hadary, an expert portrayer of homosexuals, is miscast and all but derails what there is of a play. Jerry Zaks's staging helps the farcical bits but doesn't enhance the more serious ones.

MEANWHILE, OVER AT LINCOLN CENTER, Gregory Mosher has moved Howard Korder's **Boys' Life,** a production of the Vermont-based Atlantic Theater Company, into the Mitzi Newhouse Theater. This is very nearly the sort of yuppie play alluded to above, what with three typical fellow students of the late sixties and seventies trying to make it in the eighties. Living in an unnamed city, Jack is married and a father, but concentrates on chasing after women and being a bastard. Phil is an amiable schlemiel, an overanxious nerd dedicated more volubly but less successfully to girl-chasing. Don, the most foursquare womanizer, has neither Jack's clever cynicism nor Phil's combustibility, and concentrates on a mix of athleticism and feigned and real dumbness laced with a dash of insolence. And then there are the women, neatly and economically sketched in. The one non-yuppie aspect of the play is its almost total unconcern with upward mobility.

Influenced by David Mamet (together with the actor W. H. Macy, one of the godfathers of the A.T.C.), Korder also derives from Michael Weller and the Barry Levinson of the movie *Diner.* He knows his feckless young people firsthand, though, and gets their verbal and tactical absurdities down pat, and amusingly so; moreover, he laudably accords them enough sympathy to prevent them from shriveling into caricatures. Still, the fanatical emphasis on sex and the revue-sketch disconnectedness of the construction prevent *Boys' Life* from coalescing into something more than deftly laugh-getting skits. With generally good acting from the youthful company, especially by the women, tart direction by Macy, and spiffy production values, this show would earn a 20 for food, 19 for décor, and 22 for service from the *Zagat Survey.*

DIAGONALLY ACROSS THE PLAZA AND aboveground, the New York City Opera is presenting a chirpily mediocre production of **The Music Man.** Unfortunately, no one can fill the shoes of Robert Preston, who had the perfect combination of stalwart presence and light-footed whimsy, of charismatic waggery and grudging softheartedness. He could act, sing, and flitter lithely without the slightest sacrifice of robust American bluffness. Bob Gunton, the incumbent Harold Hill, from the very opening train scene, lacks even parlor-carisma; he is too suave, swarthy, slinkily sleazy by half, and never keeps still if he can wink, wiggle, or smirk. Having ably played a transvestite in *Roza,* he may be rehashing a bit of that performance, and his voice is too lightweight for some of the songs. But he improves as he goes along and brings conviction to his final scenes.

Meredith Willson's musical (no opera this, but so what?) wears well even in a somewhat uneasy production. Leigh Munro, though a shade too operatic at times, is an engaging Marian, vocally and histrionically; Jill Powell, the Zaneeta, makes a pleasantly fluffy ingenue; and eleven-year-old David Burdick is a secure and substantial Winthrop Paroo. Others fare less well, notably James Billings and Steven M. Schultz (Marcellus and Tommy). Andrew Marlay's costumes and David Jenkins's scenery are pretty and spirited, though, for reasons I would guess to be beyond Jenkins's control, some of the sets get into one another's way, making for awkward juxtapositions or superimpositions. Marcia Milgrom Dodge's choreography falls well short of Michael Kidd's, but is inoffensive. The women's chorus is mush-mouthed. But Arthur Masella's staging goes far, if not all the way, in solving the problems of an oversize venue. Given also Donald Pippin's flawless conducting, we must be grateful that a classic musical has found a home at the State Theater, even if it is too grand, impersonal, and drafty. ▬

Television/John Leonard

WHISTLE STOP

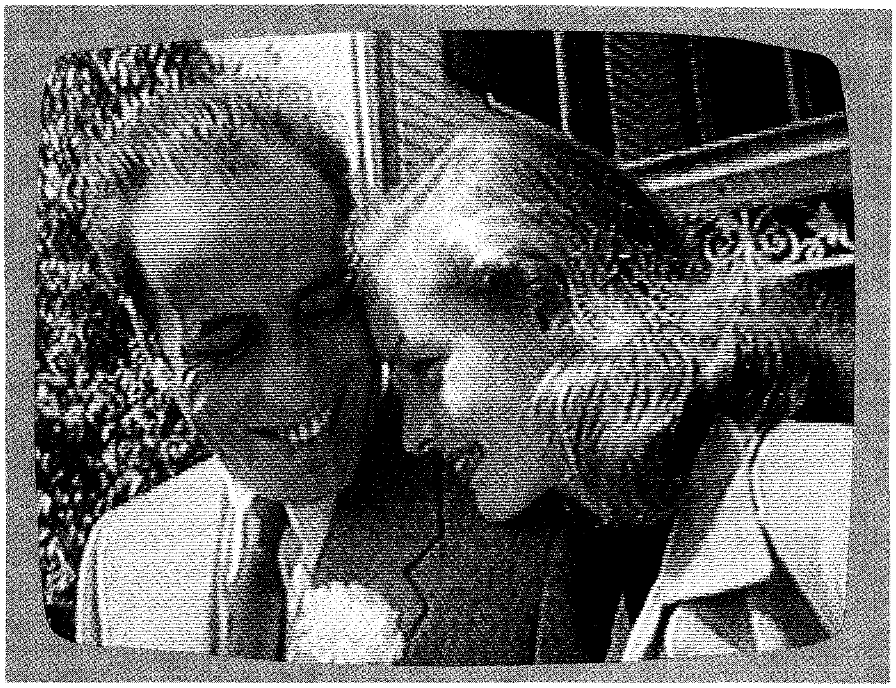
"...The documentary *Bacall on Bogart* is interesting without ever really being curious. *Aaron's Way* is *The Waltons* with grapes..."

IT'S HARD TO IMAGINE A MORE AGREEABLE, less demanding way to spend two hours of your spare time than with **Bacall on Bogart** (*Great Performances;* Friday, March 11; 9 to 11 P.M.; Channel 13). If you think your dim uncle Vanya could have strung together an equally affecting hour and a half out of snippets of *The Maltese Falcon, Casablanca, To Have and Have Not, The Big Sleep, The African Queen,* and *The Caine Mutiny,* you're probably right, but producers David Heeley and Joan Kramer got there first. If Bacall herself sometimes seems to be talking less about Bogart than about Aristides the Just—"purity," "integrity," "truth," etc.—she still looks terrific. And if the ruminations of John Huston, Katharine Hepburn, Peter Bogdanovich, Ingrid Bergman, Budd Schulberg, and Alistair Cooke are short of profound, maybe nobody *wants* a postmodern, deconstructed Bogie.

Certainly *Bacall on Bogart* doesn't. It's interesting without ever really being curious. That Bogie was a tyke at Trinity School in Manhattan and went to Andover before he went to war is interesting. So is the fact that he was panned on Broadway by Alexander Woollcott before he went to Hollywood, where Edward G. Robinson must have shot him dead a dozen times before he got to shoot back. It's also interesting to see him in Westerns, once with a Frito Bandito accent; and to hear him tell HUAC to shove off; and to learn that George Raft was supposed to have been Sam Spade in *The Maltese Falcon* but wouldn't trust his career to novice director Huston.

But a genuinely curious essay on Bogart would have wondered why his cynicism and his loneliness were so appealing to a nation whose official virtues were Can-Do and Togetherness. Why did we seem to need him as a pop icon as much as the French needed, say, Albert Camus—as our very own stranger?

Alone among the talking heads in *Bacall on Bogart,* Alistair Cooke attempts an answer: We wanted a hero as tough as Hitler. This is silly. Why, however, are we listening to Cooke on the subject in the first place? Maybe the producers remembered what he wrote about the Bogart "mask" of "hardboiled neutrality" way back in 1950 in *Generation on Trial.* I'm more inclined to think they were nervous. It's as if, having dared to slum in popular culture, they needed Cooke as tour guide to reassure themselves of their remedial seriousness. With Cooke around—why not Abba Eban or Julia Child?—maybe no one would notice in this lowering of the middlebrow that the merely agreeable is less than we're entitled to from public television and more what we expect from *Entertainment Tonight.*



TO HAVE AND TO HAVE: *Bogie and Betty.*

IF JOHN MADDEN IS THE MAD DOG OF THE pro-football broadcast booth, Merlin Olsen is the Gentle Ben. The mountain man with the mellow beard ingratiates. He'd prefer to be elsewhere and, briefly, has been, in *Father Murphy* and *Little House on the Prairie.* They keep looking for a dramatic series big enough to house his wholesomeness, and they may have found it at last in **Aaron's Way** (Wednesday, March 9; 8 to 10 P.M.; NBC), the two-hour "preview" of a forthcoming weekly paean to family values.

Aaron (Olsen) and Sarah (Belinda Montgomery) are Pennsylvania Amish. Their oldest boy left the farm for California and drowned, but not before begetting a child with Susannah (Kathleen York), a mistress of vineyards who needs help at harvesting whether she wants it or not. Aaron and Sarah and their three children pack up their work ethic and go west to discover escalators, television, blenders, answering machines, drive-in movies, the ocean, and beauty shops.

California is as mysterious to them as Mars. Remarkably, it's just as mysterious to us. What happens in *Aaron's Way* is that we start seeing everything through Amish eyes—an innocent anthropology composed equally of dismay and delight, smoke alarms and irrigation by computer. Susannah's brittle and sophisticated mother, Connie (Jessica Walter, who deserves her own series), is at first amused by Sarah—"June Allyson lives!"—but later, of course, is touched, softened, and redeemed. Susannah, a fiercely autonomous modern woman, learns to enjoy her partial dependency. Aaron sounds a little too often a bit too much like a fortune cookie.

In other words, *The Waltons* with grapes. I suppose I should deplore what looks in synopsis like Reaganaut atavism,

Photograph by Donal Holway.

but I rather liked *The Waltons* too. Who gave the right-wing jailbirds a monopoly on family and flag, anyway? I'd have been a lot better off with a father like Aaron, and so would my son.

Broken Angels (MONDAY, MARCH 14; 9 to 11 P.M.; ABC) is in several respects offensive. It asks us to worry about gangs of teenagers roaming the midnight streets of Los Angeles with guns and drugs, because *these* teens are middle-class. It blames the alienation and "devil worship" of this "cushioned generation" on working mothers and dronelike dads who either aren't at home or don't check up often enough on the stories their kids tell them. It sends a father (not a mother, mind you) underground on a fevered search for a lost child in an artsy hell of strobes and swastikas, in a choreography of parental guilt and Brat Pack violence. It licks itself like a cat, and spits up.

But it has the decency at least to end with a suggestion that the healing has yet to begin. And it reminds us that William Shatner, however much he thickened into the formulas of *Star Trek* and *T. J. Hooker,* knows how to act when somebody lets him. As a father looking for a daughter who disappeared from her high-school prom, he is allowed to let his emotions grow from the inside out instead of wearing them like sandwich boards. Baffled, contrite, enraged, thin-skinned and thickheaded, resourceful, generous, or needy, he leads us into his own shifting emotional weather. He was this good many years ago in *For the People,* before he was beaten like a gong into caricature. Roxann Biggs, as the gang counselor Shakti, also has her powerful moments in a production otherwise as glibly sick as *Less Than Zero,* the L.A. teen-vampire novel.

ON THE OTHER HAND, **Shattered Innocence** (Wednesday, March 9; 9 to 11 P.M.; CBS) is in almost every respect contemptible. Pauline (Jonna Lee) leaves Kansas for Los Angeles. Three years later, she's dead. Why? We find out by going backward. A cheerleader becomes a model (bare-breasted cowgirl, tiger-skin show-off-everything), who becomes an "adult movie" star (from five-minute soft-core "loops" to hard-core "erotica"), who becomes a coke freak ("Put your money in the bank, not up your nose," her dealer/boyfriend tells her) who can't go home anywhere again because the boyfriend (John Pleshette) is in jail and her mother (Melinda Dillon) is in despair. Instead, she dies. All based, of course, on a true story. So far as I can see, nobody forced Pauline into these perils. She was propelled by her own petulance. We're supposed to be appalled by the very sleaze that seeks simultaneously to entertain us with its blue winks. ▬

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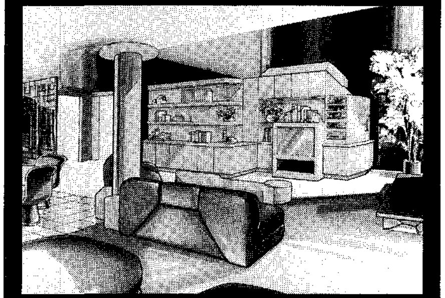

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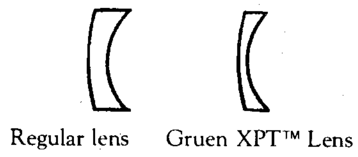

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VOCAL SCORES

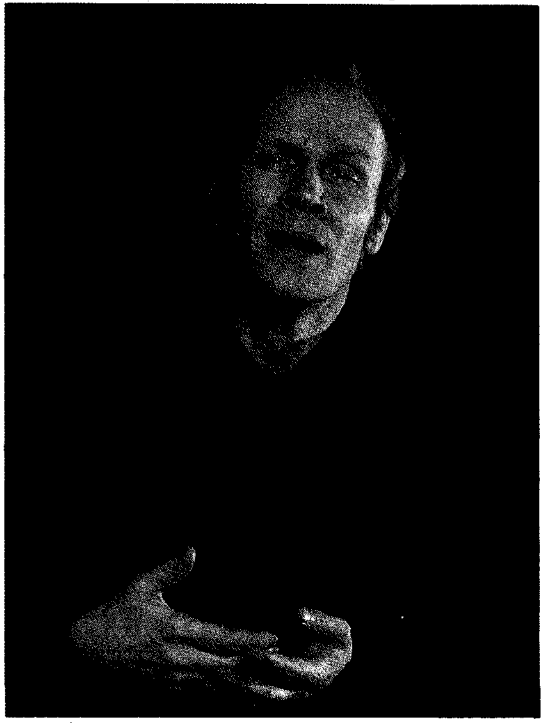
"...A great singer, Söderström also has a friendly warmth and wit to share. Scotto's recital was touching, Valente's entrancing..."

THE SONG RECITAL, THEY KEEP TELLING us, is dead. Don't believe it. I have attended nearly a dozen in the past several weeks, more than I can report on here, and there seemed to be plenty of life in the singers—most of them, at least—as well as in the song. And what variety: No two voices will ever sound exactly the same, nor will any other type of concert communicate so directly or express so many shades of meaning.

Elisabeth Söderström recently offered eloquent proof of that in Alice Tully Hall with an absorbing recital that was special even for this soprano, an artist who always reaches out, gathers up audiences, and holds them tight. The program was unconventional—not the usual clumps of songs grouped by composers but 21 individual items by 16 composers, a lyrical tour around the globe in eight languages. Flowers, spring, and music itself were the poetic themes (perfect for a cold winter's afternoon), carefully ordered so that one song would suggest ideas or images to be developed in the next, giving the entire concert a wonderfully satisfying organic shape and unity. Why can't all singers plan their programs with such intelligence and imagination?

Having chosen her pearls, Söderström proceeded to string them in her own inimitable way, pausing before each song to recite a bit of the poem or tell a related anecdote. The overall effect could have been intrusive, arch, or embarrassing—it generally is when recitalists risk this sort of thing—but making such intimate confidences comes naturally to Söderström, and she charms us with them every time. A great singer, she is also an inspired diseuse with impeccable timing and much friendly warmth and wit to share. The voice now sounds fragile, but her perceptive and honest vocal artistry has become truer, more vivid, than ever.

After relishing every note from this generous and creative singer, to hear **Kiri Te Kanawa** wander absentmindedly over the surface of a predictable program at Carnegie Hall was practically an insult. This skimpy concert—lasting barely 90 minutes, including intermission and encores—was not so much a musical event as a personal appearance, and a begrudging one at that. Not one song came to life as Te Kanawa squandered her gorgeous, peaches-and-cream soprano on mechanical, uncaring interpretations. Since the idea of music as an expressive medium seems to bore her to death, I wonder why she bothers to sing at all.



IN A MOOD TO SCORCH: *Baritone Hynninen at the Y.*

Jorma Hynninen to the rescue: Few, if any, singers today deliver their musical messages with more ferocious integrity and intense dedication. For some, he will always be too highly spiced, and those tender souls must have been sorely bruised by the impact of his latest New York recital, at the 92nd Street Y. This time, Hynninen was really in a mood to scorch complacent ears and unsettle comfortable sensibilities. Sibelius's delirious song about a betrayed maiden returning from her love tryst with bloodied lips and hands is one of his specialties, but I have never heard him sing it so passionately or with such a crushing sense of tragic finality.

To have a singer who rejoices in the luxury of a voice this vibrant and solidly anchored helps, of course; the more Hynninen pours it on, the more thrilling he sounds. To my taste, he sings Hugo Wolf's lieder to perfection, searching out their quirky psychological twists, relishing the importance and dramatic implications of the words without neglecting the musical factors that dictate the emotional character of each song. The ghostly horror ballad "Der Feuerreiter" was one of his encores and a paradigm in this respect, as well as a purely visceral experience not soon to be forgotten. Hynninen has been fortunate to have Ralf Gothoni as a kindred spirit and equal partner at the piano over the years; like all the best song recitals, their concerts are true collaborations.

Renata Scotto sang recently in Tully Hall—a bittersweet occasion. Not too long ago, Scotto was James Levine's favorite soprano and the Met's most pampered resident diva, a situation that literally collapsed overnight after the jeers that greeted her *Norma* in 1981. Not only is Scotto's Met career now over, she is also apparently something of a pariah in New York—Tully Hall was only about half full for her recital, although the outrageously overpriced tickets might have partly accounted for the sad turnout. At least those who came were there to enjoy and applaud the singer rather than to make trouble for her. The concert was a touching one, and a success.

Although she carefully avoided music that might take her soprano to uncomfortable heights, Scotto sounded much as she always has, from those first opera arias she recorded in Italy as a teenager to her last Met performances. To paraphrase what the British critic J. B. Steane once wrote about Beverly Sills, this voice has always been part needle and part thread, a wiry timbre with a metallic edge that is bound to grate on some ears. For those willing to adjust, though, Scotto continues to be an expert seamstress, a singer of infinite resource and imagination. She discovered a lovely little aria from Massenet's *Don Quichotte*—Dulcinée's pianissimo reflections on lost love—and sang it in an exquisitely modulated half-voice. Equally engaging were

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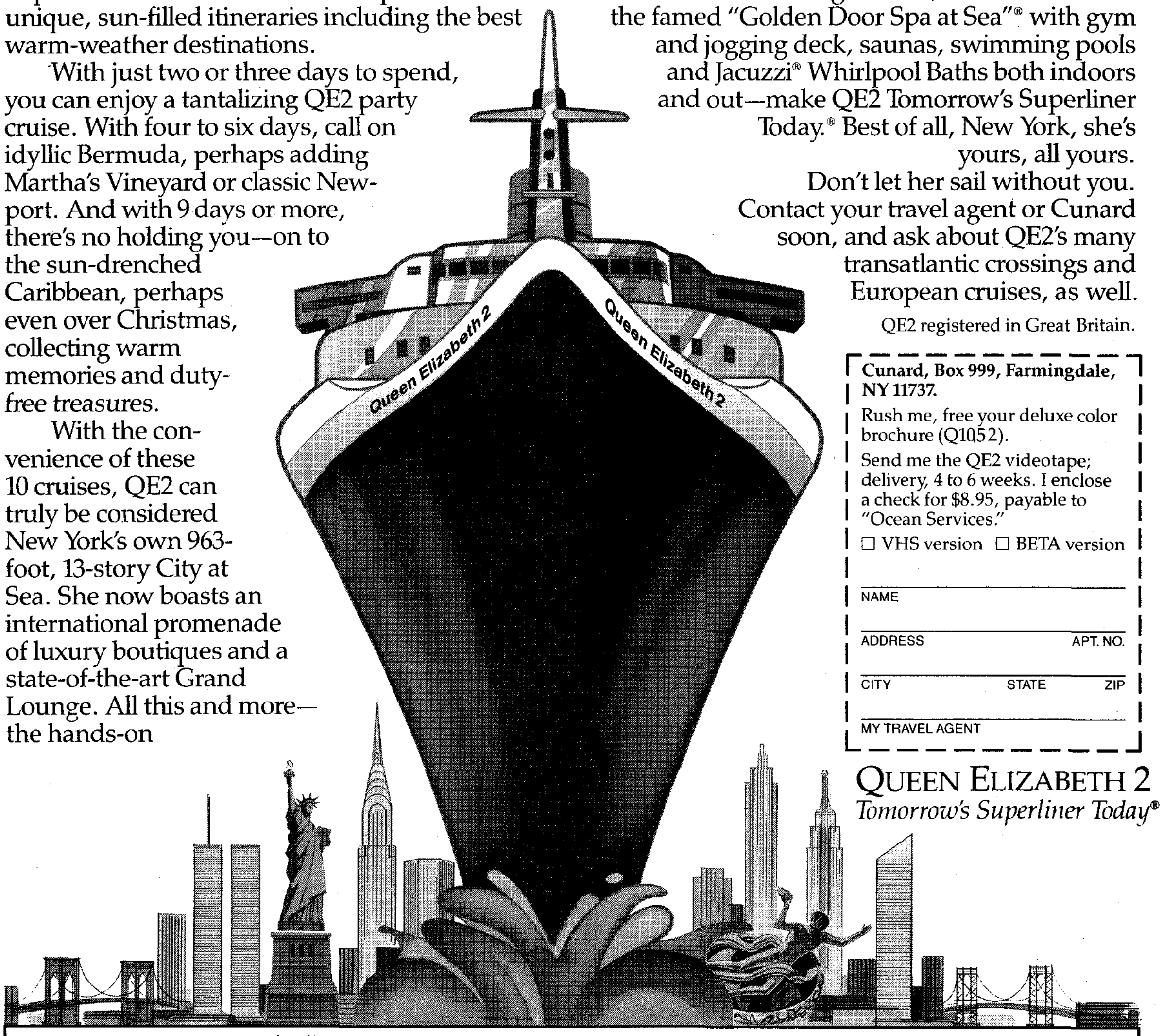

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eight *rispetti,* or love poems, by Ermanno Wolf-Ferrari, suggestive miniatures refined to a fare-thee-well, and sung as such. Scotto still has much to offer in the right repertory, and I hope we will always have the opportunity to hear her in it.

It's encouraging to see many talented young singers eagerly presenting their credentials as recitalists—**Thomas Hampson,** for example, who sang an ambitious program in Tully Hall: songs by Haydn, Meyerbeer, and Debussy, and musical settings from the *Des Knaben Wunderhorn* anthology by Mahler, Brahms, Strauss, and Schoenberg. This is unquestionably a major voice—full-bodied, attractively textured, and finely schooled—and Hampson is also a singer of cultured, musicianly instincts. Right now, he tries too hard, often smothering a song in a welter of fussy interpretative and dynamic details, or overselling dramatic climaxes with unnecessary vocal bluster. These problems could easily be corrected with time and some serious rethinking, and when they are, Hampson may well develop into an important singer of songs.

Benita Valente appropriately brings this brief survey to a close, not only because she is such a lovely artist but also because her recital at the 92nd Street Y took place on Lotte Lehmann's hundredth birthday as a tribute to that fabled queen of German lieder. There are still dozens of active singers who studied the art with Lehmann—Valente was one of them—and her influence continues to be enormous. And yet how different all these pupils are, from their teacher and from one another. Lehmann retired before I could hear her in concert, but from the evidence of many recordings, no contemporary singer known to me interprets lieder with this much expressive energy or combines spontaneity and intensity to quite the same degree.

Valente is a more serene personality, one who illuminates a song just as brightly but whose fires burn at lower temperatures. And I imagine Lehmann would have encouraged this, recognizing that Valente's more understated way with a song comes naturally to her and can only be enhanced by the purity, radiance, and technical security of a lovely voice and refined musical sensibility. That partially explains the entrancing effect of the soprano's program at the Y, devoted to the songs of Schumann and Wolf—not all of them Lehmann specialties, but these composers always brought out the best she had, as they do now with Valente. The nostalgic inner ache of "Kennst du das Land" and explosive joy of "Er ist's" were the evening's emotional extremes, and it was thoughtful of Valente to perform both composers' contrasting responses to these poems—more proof that the song recital is very much alive. ▬

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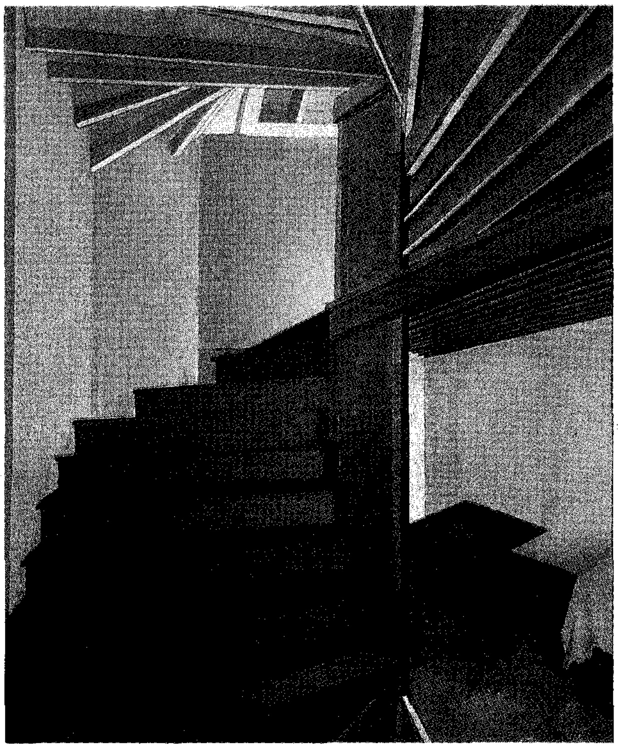
FACING FACTS

"...A technical perfectionist, Charles Sheeler merely grafted Cézanne onto American academicism and Yankee reserve..."

THERE ARE MOMENTS IN THE **Charles Sheeler** retrospective at the Whitney that make you think you've come across a modernist Andrew Wyeth. Tight, dry, and severe, Sheeler measured out his talent in teaspoons. His exhibition, organized by the Boston Museum of Fine Arts, is both the largest since 1968 (we're told) and a curious disappointment. If this weren't a week that lent itself to spring cleaning, I would be tempted to pass him by.

Though he is considered a Precisionist and an American modernist, Sheeler emerges as yet another American who chose to miss most of the point about European developments, even after his trip overseas in 1909. A picture from 1910, of a robust pile of green and purple plums on a plate, shows Fauvist influences but remains essentially earthbound, prefiguring the habits that would stick with him all his life. A technical perfectionist who learned to draw under William Merritt Chase, Sheeler never abandoned his preference for a taut, static, jigsaw-puzzle composition. He merely grafted Cézanne onto American academicism and Yankee reserve.

In the next decade, Sheeler flitted briefly through Cubism, whose pixie dust barely touched him. His place in the American avant-garde was secured when he exhibited in the Armory Show in 1913, but a close look at these pictures reveals that he adopted Cézannesque brushwork without paying much serious attention to the structural armature behind it—perhaps because his hunger for right angles was insatiable. By 1918, he was back to drawing Bucks County barns abutting like piles of boxes, in a style that crackles like dry grass.



THE AMERICAN WAY: Staircase, Doylestown, *1925.*

For the next three decades, Sheeler studied Americana: the spare interior of a New England house, the Ford Company's River Rouge plant, Manchester textile mills. *Staircase, Doylestown* reflects the measured simplicity of his best efforts. At the end of his life, he began ambitious Precisionist abstractions based on the double-exposure principle in photography. Always exquisitely balanced and carefully rendered, these well-crafted exercises are technically faultless, but they depend for their "modern" look on the excitement roused by industrialism, a theme whose thrill has now ebbed, taking with it everything but Sheeler's indisputable historical position. His photographs, which occupied roughly half his time, are similarly classical but, in being closer to the camera's capabilities for honesty, generally more satisfying. (945 Madison Avenue, at 75th Street; through April 17.)

IT'S JUST WONDERFUL HOW ALL THE PEOple connected with the gift of modern Chinese paintings to the Metropolitan are such good friends. The list reads like a genealogy out of Leviticus. Asian-art dealer Robert Ellsworth, for instance, is a regular guy. He has given the Met 471 Chinese pictures, dated 1800 to 1950, from his personal collection—and has also sold Asian art to the Met. Nine pieces of Ming furniture were purchased from Ellsworth for the Met and paid for by the Vincent Astor Foundation. They occupy the Ming-period room between the two halves of **"19th- and 20th-Century Chinese Paintings: Selections From the Robert Hatfield Ellsworth Collection."** Douglas Dillon donated the galleries in which Ellsworth's show is hung.

Wen Fong, the *éminence terrible* in charge of the Asian-art department, is such a good friend of everybody's, including Ellsworth and the Astors. Growing up in China, he studied under Li Chien, a painter-scholar and nephew of a friend of Zeng Xi's, whose work now hangs in the Ellsworth show. Long before the show opened, Ellsworth had given art to the Met in honor of Douglas Dillon.

We are not surprised, then, that the three-volume, $850 book of the Ellsworth collection, *Later Chinese Painting and Calligraphy 1800–1950* (Random House), which appeared just as the Met's show opened, enlisted the help of Met personnel: Jean Schmitt, a former curator and administrator in the Asia department, and Caron Smith, Wen Fong's special assistant. Smith also wrote a glowing tribute to the Ellsworth collection in the Asian-art magazine *Orientations*, which the Met's publicity department has been giving out in the absence of a catalogue costing less than $850.

The good fellowship extends to Random House, whose chairman of the board and president, Robert L. Bernstein, is yet another friend of Ellsworth's. We may also wonder at the potential for congeniality in the connection between Arthur "Punch" Sulzberger, publisher of the New York *Times* and chairman of the board of the Metropolitan, and the enthusiastic article on the Ellsworth collection that recently appeared in the *Times*'s Sunday magazine. But these are merely causes for contemplation. It is certainly true that the book helps the exhibition and the exhibition helps the book. Both, in turn, justify the art, which needs all the help it can get.

After 1796, when the art patron and emperor Qianlong died, classical canons

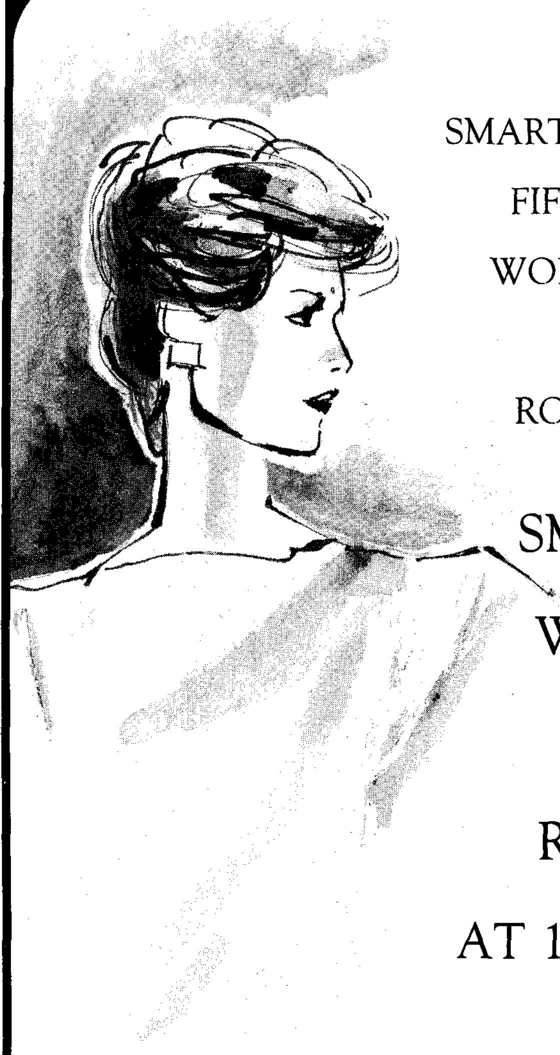
Courtesy of Whitney Museum of American Art.

of Chinese art began to break up under the pressure of political upheavals and Western ideas. Ellsworth scooped up this work in the aftermath of the Cultural Revolution. (Many great art collections have been plucked from disintegrating societies.) Ellsworth now has a stake in proving that modern Chinese painting is worth the 35 years he spent collecting it. For those of us with less to worry about, the quality seems—to say the least—erratic. Into the elegant severity of Chinese art creeps a soft focus, a preference for sentimentality. These adulterations are subtle—much more so than in the overwrought "Paris-Japan," the recent show of Japanese Impressionists at the Japan Society.

While the Japanese were all too eager to drop their traditions and submit to a new master, the Chinese persisted in the old mediums: calligraphy, ink painting, and the like. Rather than mimicking Matisse and the Fauves, they simply loosened the old standards to let in "impressions"—decorative patterning, pleasant colors, pretty brushwork, mild-mannered observations of flowers and animals. It's amazing what a thin line separates the abstract fire of classical style and the diffused concentration of these mannerist Chinese moderns. Only rarely does the old flame flare, as it does in the glittering *Plum,* by Chin Lan, a fan dusted with white blossoms fused by silver moonlight into an evanescent sensory moment.

Once again, we confront the mysterious quotient of greatness, in this case notable for its absence. These artists are unquestionably adept with a brush—often virtually virtuosos. The style may be as hyper-finished and Wyeth-like as *Squirrel,* by Hsü Ku, or as rude and vigorous as *Spring Offering,* a pileup of narcissus leaves, rocks, and foliage, by Wu Ch'ang-shih. But technical genius merely produces masterly technicians. For a crackle of pure electromagnetic force, go to the Japan galleries next door and find the little ink painting of orchids and rocks, by Gyokuen Bompō. (Fifth Avenue and 83rd Street. The exhibition is in two parts. The first runs through June 23; the second, from June 28 to September 25.)

THIS SCULPTOR, SHOWING SOLO IN New York for the first time, arrives in town with his innocence cheerfully intact. **Richard Wentworth** is of the alchemical-sculpture school, combining dissimilar things—like filling a rubber boot with cement or tinned washbasins with polished brass "water." A narrow ladder points at a "moon" made of another washbasin. Though gentle and suggestive dissonance is a favorite theme these days, Wentworth's touch is just right. (Wolff Gallery, 560 Broadway; through March 12.) ■



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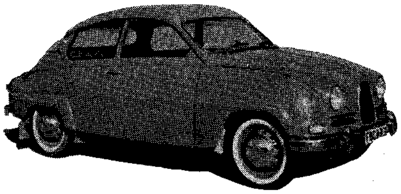

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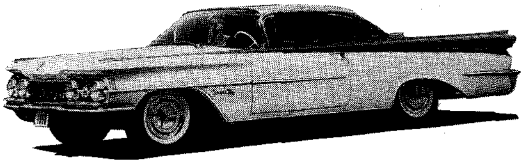

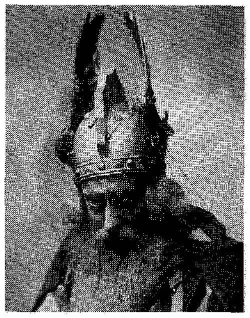

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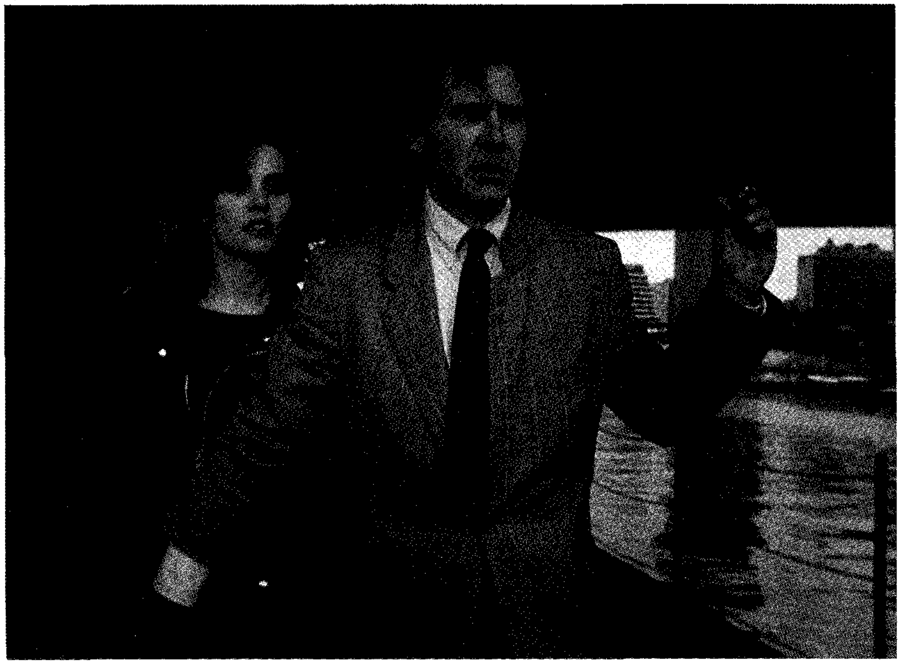
THE MAN WHO KNEW TOO LITTLE

"...There are some classic moments of suspense and surprise in Roman Polanski's *Frantic.* But Harrison Ford is monotonous..."



FRENCH CONNECTION: *Ford with Emmanuelle Seigner.*

ROMAN POLANSKI AND SCREENWRITER Gérard Brach have come up with an amusing, neo-Hitchcockian idea for a thriller. The hero of **Frantic,** Dr. Richard Walker (Harrison Ford), is a rather stolid American who arrives in Paris with his wife, Sondra (Betty Buckley), to attend a medical conference. As he takes a shower on the first day, Sondra is kidnapped from their hotel. Left with only a few opaque clues, Walker, stoned with jet lag, gets teased, kicked, led around by the nose; he's patronized by the Paris police, who are convinced that his wife has willingly disappeared into the arms of a Frenchman. When he enters a hallway, the light goes out.

Walker is the classic hapless American in Paris, a bull in a faience shop. He mutters a few half-understood phrases, intimidates the people he can't talk to. Polanski and Brach are amused by the spectacle of this big, heavy fish slapping his tail on the deck, but they also admire him. He's persistent and tough, and his very literal-mindedness may be a kind of strength. Perhaps only an unimaginative American—a man barreling from point to point until he batters down the door of the mystery—could be heroic in this square way. The French, by contrast, are so sophisticated that they can't accept violence as the explanation for Mrs. Walker's disappearance. *Amour* must be the reason. Sophisticated Europeans themselves, Polanski and Brach know that sophistication has its limits. And Polanski may know something from his own experience about the black comedy of a man coming into a police station distraught and being asked to fill out endless forms.

The first hour or so of the picture is wonderful. Polanski works in a pleasingly methodical way, staying very close to what Walker experiences. A thriller needs violent jolts, but it also needs physical gravity and matter-of-factness, and Polanski, who understands this nuts-and-bolts side of suspense perfectly, lets us know at any moment how much Walker understands. He moves the camera with majestic control, accompanying Walker stealthily into dark, dangerous rooms. We become intimate with the desperate thought processes of this harried man.

There are some classic moments of suspense and surprise. At an after-hours disco, Walker follows into the bathroom a gleeful West Indian hustler who promises him "the white lady"—but who means something very different by that phrase than Walker. After finding his best-possible lead—a drug dealer—dead in the man's apartment, Walker staggers out to the hallway only to be stopped in his tracks by the sight of a couple making love in the stairwell. American innocence is under siege. Sondra, it turns out, has been kidnapped by some men who want an item in a suitcase she picked up by mistake at the airport; the thing they want—in Hitchcockian terms, the McGuffin—is a nuclear-bomb-triggering device hidden in a tiny Statue of Liberty.

Polanski may feel too strongly about a wife in danger to loosen up past a certain point. He doesn't play with the audience as much as Hitchcock would have. Nor does he have the temperament to do the simple, heartfelt stuff—the early scenes between Harrison Ford and Betty Buckley, which are supposed to be affectionate, come out jangled and tense. Part of the reason for this is that Ford looks angry even before the story gets under way. He hasn't lost the overbearing surliness, the haunted-caveman look that he developed for Peter Weir in *The Mosquito Coast.* With his hair swept straight back, his eyes gleaming madly beneath a heavy brow, he looks like a cartoon figure of obsession; his grim performance wears out our pleasure in the movie. One misses William Holden, who would have been debonair even in his anguished moments, or James Stewart, who, in a comparable role (his son kidnapped) in Hitchcock's American remake of *The Man Who Knew Too Much,* managed to suggest how rage might come out of a whole range of human emotions. Ford is entirely defined by anger, and he's monotonous.

The movie falls apart anyway. A standard chic French-movie girl comes on—Emmanuelle Seigner as a feckless, amoral youth who nevertheless has her own code of honor (they always do). A former model, Miss Seigner is lithe, dark, beautiful, and can act, but the role is a cliché. The villains—dusky types from the East—are unmemorable, and Polanski's stern control collapses into slapstick violence and incoherent shoot-outs. The director seems to have lost his concentration somewhere after the middle. But that first hour is great. ■

Photograph by Francois Duhamel.

Books/Rhoda Koenig

KISS AND TELL

"...Isolation, exhibitionism, penitence, and fantasy are themes that run through Edmund White's *The Beautiful Room Is Empty...*"

The Beautiful Room Is Empty, *by Edmund White. Alfred A. Knopf; 240 pages; $18.95.*

ALONE IN CHICAGO OVER HIS SUMMER vacation, a college boy who has taken a job loading trucks at night describes his morning ritual: "I'd return to my mother's skyscraper apartment, my face fierce in its warpaint of dirt, my T-shirt clinging to my wet body. The city at last was cool and the streets had run dry of traffic. I'd bow my head under the shower for twenty minutes, scarcely moving, then stand nude in the window and watch the city below slowly constructing itself like coral under incoming tides of light."

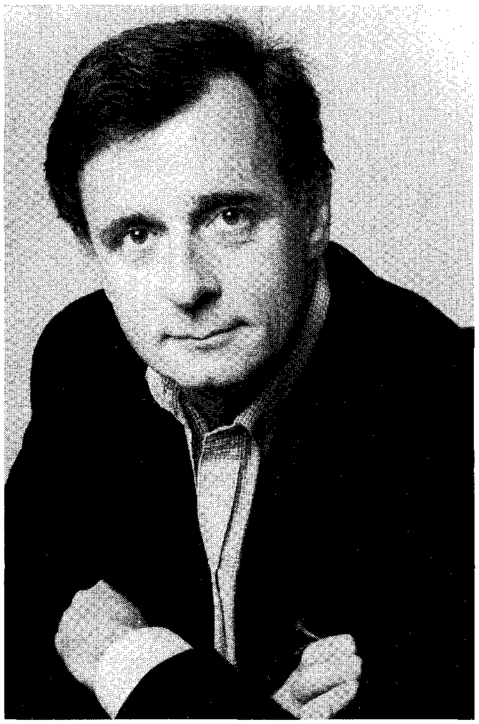
Isolation, exhibitionism, penitence, and fantasy are themes that run through Edmund White's novel, a continuation of *A Boy's Own Story.* That earlier book dealt with the nameless narrator's childhood and early youth, spent shuttling between divorced parents and nervously discovering his homosexuality. It ended with the boy, who longs for romantic love, using sex as a means of power and self-assertion instead, a way of entering the grown-up world and revenging himself on it.

The Beautiful Room Is Empty picks up "I" in his last terms at school and takes him through college and to a job at a magazine in New York, ending with that landmark battle the Stonewall Uprising. It is an elegy to the gay life in pre-AIDS America, in which "I" moves like a drunken dancer from beach to bar to bed. Partners abound in the most surprising places—an actively heterosexual fraternity brother comes over to him after a party, and, with no more preamble than "Do you mind if I join you?," the two are stuck together like the paper to the wall. Much of the time, "I" has only to sit and wait—in the public toilet, studying one of his Chinese textbooks until someone in the next stall drops to the floor and presents himself in a condition resembling Oriental arithmetic. "Their most intimate tender parts were thrust under the stone partitions, like meals for prisoners." "I" is happy to do what is expected in the service of another's desires, "worshipping men I knew only from the knees to the waist.... I loved them all—especially if I thought behind the partition they were straight, blond, athletic, indifferent."

"I" meets numerous other men, homosexual by occupation or occasion. He takes part in an orgy in a subway toilet in which six men converge on a seventh: "Now everyone is at work on him at once... as though he really is a bride and this the last-minute flurry of seamstresses fitting him into his gown." At last "I" finds Sean, the man with whom he falls in love: "Kisses that with other men were only empty forms now filled with content. Sexual acts served as shades of meaning, a darkening or lightening of the voice."

The Beautiful Room Is Empty takes its title from a letter of Kafka's that laments the difficulty of communication between two people, as if they were behind opposite doors of a room in which they don't dare to meet. It also, however, echoes a passage in *A Boy's Own Story* that discusses the narrator's attraction to Buddhism: "I felt a strong affinity to this curiously life-hating religion that teaches us we have no soul and that the self is merely a baggage depot where random parcels have been checked (labeled *emotions, sensations, memories* and so on) soon enough to be collected by different owners, an emptying out that will leave the room blissfully vacant."

The negation of self that began in the earlier book accelerates in *The Beautiful Room* as the narrator without a face, without a name becomes simply a body part or two seeking the corresponding parts of other swimmers in desire's coral sea. For this reason, since novels exist to particularize and illuminate, the second book is far less successful. The sexual encounters are similar to the point of monotony and conveyed, for the most part, in language that is reminiscent of the dehumanized mechanics of pornography or the fragrant fiction of trendish ladies ("And he opened the wet papaya pulp of his kiss to me"). In this atmosphere, "love"—isn't that also meant to make things remarkable and brilliant?—seems as unlikely a description for the transactions between the narrator and Sean as for what goes on behind the lavatory door.



GROWN BOY: *Novelist White.*

When White isn't concerned with sex, his writing loses its sogginess and he comes up with some striking images. The narrator's angry mother "pointed her jaw out, it went white, and her mouth looked as stitched and definite as the seam on a baseball." Lacking the fear, tension, and conflict that provided the drama of *A Boy's Own Story, The Beautiful Room Is Empty* could have used more of this sort of bite, or more humor, and less earnest explanation. As it is, its appeal is narrower and its interest is less literary than nostalgic, a memoir of those high-flying times that now seem as remote as ancient Athens or Pompeii.

Under the Eye of the Clock: The Life Story of Christopher Nolan. *St. Martin's Press; 163 pages; $16.95.*

FEW WRITERS CAN HAVE HAD TO CHOOSE their words as carefully as Christopher Nolan. Unable to walk, to speak, or to control the movements of his arms, Nolan—who has written about himself in the third person, as "Joseph Meehan"—types by striking the keys with a stick attached to his forehead. What words they

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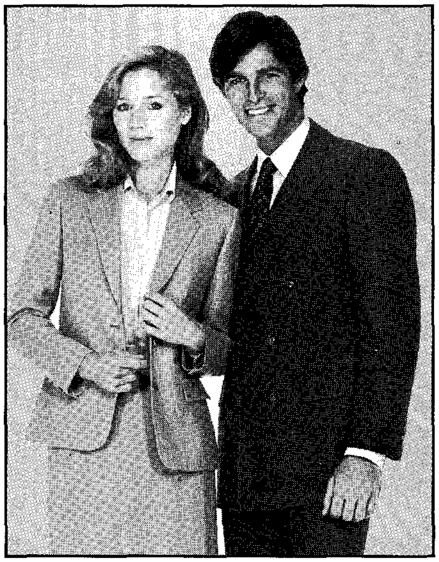

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are. "Feasting on created assertion Joseph grasped his beast-feasted-belly, and bibs-bedecked he bashfully brought forth droned, bespoked letters bested onto a page by a bent, nursed and crudely given nod of his stubborn head."

Under the Eye of the Clock alternates between this Joycean voluptuousness and a more straightforward prose in which Nolan describes his boyhood on an Irish farm; his struggles to participate in the life around him—though all he can do is listen and look and think; and his intellectual success, studying at a school for normal children, publishing a book of poems, and enrolling at Trinity (he is now 22).

Joseph's parents and sister, gallant and patient, are the other heroes of this remarkable tale, contriving as they do to treat this gifted and thwarted child as an ordinary member of the family. When his sister is given a pony, she crows, "Now here is something I don't have to share with you." "The spiteful bitch lorded it over her crippled brother," pouts Nolan, relishing the normality of the moment. Eventually his parents give in to his silent pleading and prop him up on the horse, "her gunmetal-grey mane falling gracefully near his nose, her sable coat gleaming with health, her ears standing like steeples before his eyes," even letting him jump, for they know that falling off is less painful than never having a chance. The parish priest is another ally. When Joseph is unable to open his mouth to receive the Host, Father Flynn says, " 'Hi Joseph, what were you doing in the church yesterday? Were you riflin' the poor box?' Joseph was so surprised by the accusation that his mouth fell open in astonishment."

The fancier writing is sometimes clotted and bombastic (Nolan is fond of such words as "cassabled" and "verily"), but it doesn't detract from the intensity of this account of a life in which every watchful moment is filled with light and color (cowardice is "as yellow as a duck's foot"). The most touching aspect of the story is Joseph's awareness that he is an emissary of the "tongue-tied but normal-notioned," responsible for finding "a voice for the voiceless." "Think of the others gone before you," Joseph Meehan reflects. "Were they stored away in a back room, dirty, neglected, frowned upon? . . . Did sunshine blind them from an early-morning golden-copper sun, or did they ever see winter-bared trees silhouetted against crimson shot with pastel blue evening skies? Did they ever hear a real sound of laughter free of innuendo? . . . And if they didn't, was that the end of that?" For the "hostile, sane, secretly savage though sometimes merciful world," Joseph/Christopher has a promise and a challenge: "Accept me for what I am and I'll accept you for what you're accepted as." ■

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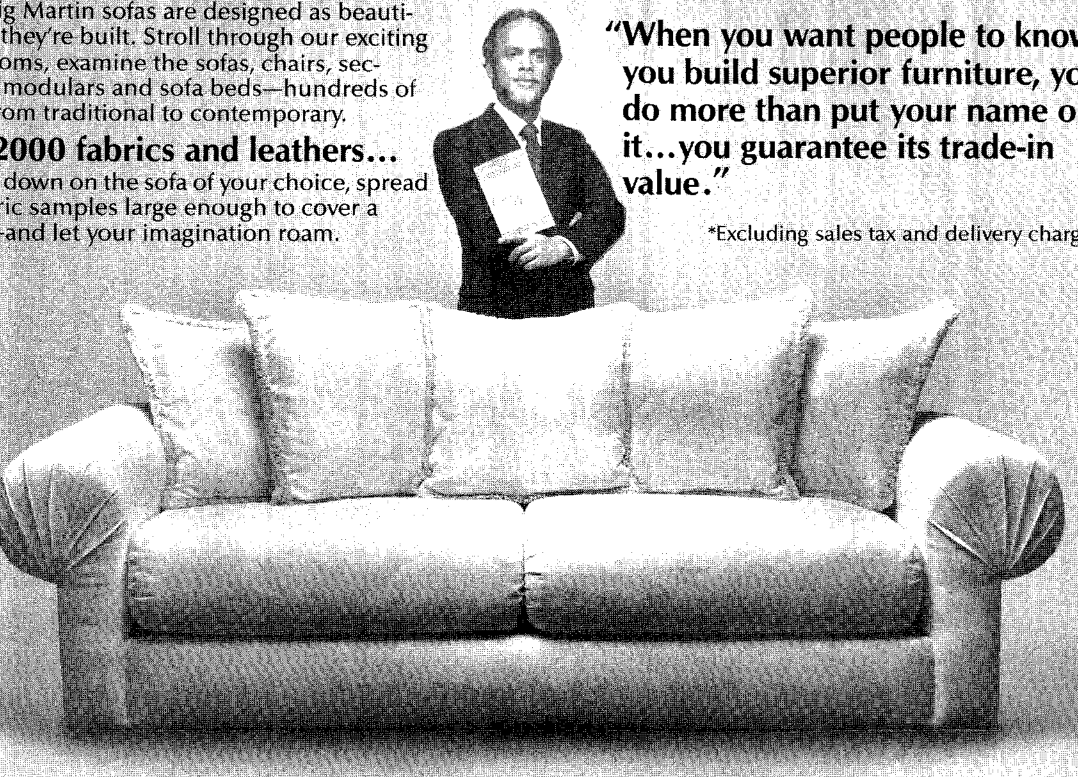

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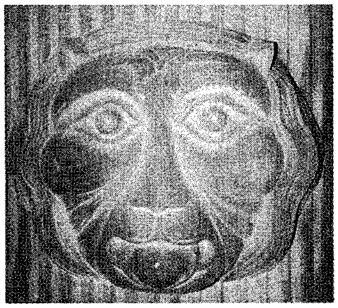
DEVELOPMENTS

By Larry Estridge

AVENUE A FOR EFFORT

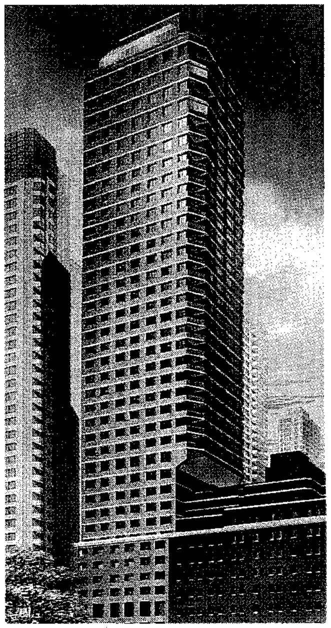
With more than 50 projects in the works, the face and character of the Lower East Side are changing. The pace is rapid along Avenue A. At Hearth House, a gut-rehab and add-on at 50 Avenue A, developed by Avenue A Associates, all seventeen units have fireplaces, brick walls, oak floors, and two full baths. Some of the units have spiral staircases leading to greenhouses, and the building's common areas feature "spite cats," griffins, and other copies of ornamental details from art dealer Ivan Karp's collection. At 85 Avenue A, Manhattan Capital Properties, Inc. is gutting and combining three four-story buildings, on top of which six new stories are being built. The finished project will have 36 residential units. The same firm is converting an old furniture warehouse and showroom at the corner of Avenue A and Houston Street into a mix of residential lofts and commercial space, called Houston Place. Prices in the area vary from around $200 to $300 per square foot, and most of the buildings qualify for some form of tax abatement.



'Spite cat' at Hearth House

TURTLE COMING UP FAST

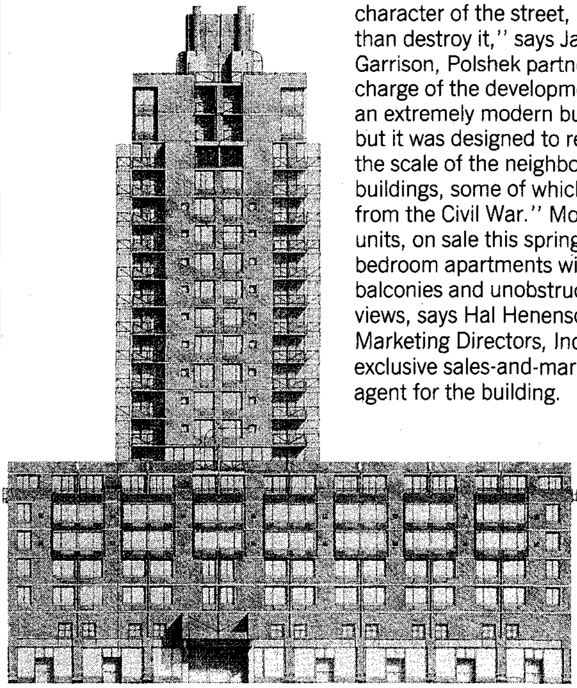
"Living at the Y" takes on a whole new meaning with The Club at Turtle Bay, The Hakimian Organization's new condominium at 236 East 47th Street. The 40-story building cantilevers over the Vanderbilt YMCA, from which the developers bought air rights. As part of the deal, the Y will install a second, larger swimming pool in the lower level of the new building and will utilize some of its other floors for new programs. Existing Y facilities will be improved and a jogging track will be installed, making it one of the premier recreation centers in the city, according to Chuck Jones of Gilbert Charles Beylen, Inc., the sales-and-marketing agent. Condominium owners at The Club at Turtle Bay will automatically get a free two-year membership to the Y, which they will be able to enter from their building. At the luxury condominium, Asian-oak floors and Carrera-marble baths are standard. The lobby features leather seating, marble floors, and a fireplace with an antique mantel. On the roof, a glass-enclosed lounge provides a place with magnificient views where residents may relax and entertain. There will also be a landscaped sundeck, adding to the feeling of living in a resort midtown.



The Club at Turtle Bay

CHELSEA IN CONTEXT

While successive waves of development have dramatically altered many city neighborhoods, Chelsea, with its low-rise structures, has retained a village-like feel. So, when Philips International Holding Corporation decided to venture into the area, it hired an architectural firm known for its sensitivity to contextual issues, James Stewart Polshek and Partners, to design The Grand Chelsea. The red-and-black-brick building at 270 West 17th Street will have a seven-story base that runs an entire blockfront along Eighth Avenue to 16th Street. From the base, a setback tower will rise 21 stories. "We wanted to respect the character of the street, rather than destroy it," says James Garrison, Polshek partner in charge of the development. "It is an extremely modern building, but it was designed to reinforce the scale of the neighboring buildings, some of which date from the Civil War." Most of the units, on sale this spring, are one-bedroom apartments with balconies and unobstructed views, says Hal Henenson of The Marketing Directors, Inc., exclusive sales-and-marketing agent for the building.



The Grand Chelsea

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INVESTING IN YOUR HOME

By Clint Willis

In the wake of Wall Street's October collapse, these are days of uncertainty in the local real-estate market. Many buyers have adopted a wait-and-see attitude. But Manhattan real-estate prices generally have held firm, and there is little indication they will drop before resuming the climb of the past decade—when prices for co-ops and condominiums increased by more than 500 percent. Much of the new product that has come on the market recently has already been absorbed, and little new construction is on the way.

In many ways, therefore, this is a good time to look for a new home. Any major investment calls for careful consideration, but with a little knowledge and practice, you can distinguish among apparently similar apartments, and tell which are likely to appreciate most.

Every New Yorker knows that an apartment on Fifth Avenue is worth more than one of the same size on Avenue A. But genuine insight into the New York market requires more subtle distinctions.

Professionals can help you to get a feel for the market. J. I. Sopher & Company, Inc., for example, tracks more than 20,000 city apartments. "Our data base allows us to match particular apartments to buyers' needs," says Joe Sopher, the firm's president. A number of publications also help buyers to get a handle on values. *Halstead's New York*, a quarterly report by The Halstead Property Company, stated that at the end of 1987 the average price per room of condominiums and co-ops on the Upper East Side was $148,663, compared to $98,640 on the Upper West Side and $83,133 below 23rd Street.

You can use such studies for basic orientation. But remember that prices fluctuate from block to block and building to building. Investigate recent sales in a building to get a more precise idea of a particular apartment's worth.

HOW'S THE NEIGHBORHOOD?

After you have an idea of how much an apartment should cost, give some thought to its future value. Apartments in some established neighborhoods may offer steady price gains and protection of principal.

Homebuyers willing to take a chance can sometimes post more dramatic profits. "Emerging neighborhoods do well, provided the market in general stays strong," says Clark Halstead, managing partner of The Halstead Property Company.

If you are home-hunting in a fringe neighborhood, look for telltale signs of a revival. Ask neighborhood storekeepers about recent changes in the area. Which businesses have left the neighborhood recently, and what has replaced them? Are store rents on the increase?

The search for promising neighborhoods is getting more difficult as fringe areas attract well-off buyers. Some downtown neighborhoods have been on the rise for years. "Downtown has a vitality that is lacking uptown," says Maxine Lepp, a principal of Chatham in Chelsea, a new condominium on West 19th Street.

Before buying in an up-and-coming neighborhood, consider how long you are willing to wait for a payoff. If you can wait up to ten years, you may find big gains north of 96th Street. Other potential long-term winners are Manhattan Valley, an area northwest of Central Park, and Washington Heights, on the West Side above Harlem.

But keep in mind, there are times when apartments in blue-chip neighborhoods outperform the up-and-comers. Since September 1985, for example, apartment prices on Fifth Avenue, Central Park West, and Park Avenue increased by about 21 percent, while prices in many less prestigious neighborhoods actually declined.

Every area has its weak spots, however. Look closely at your intended block, and stop by at different times of the day and night. What you see may persuade you to lower your bid—or withdraw it.

Susan Willet Bird, president of S. W. Bird & Company, a local real-estate-marketing firm, advises, "Pick a place you like, so that even if it isn't the greatest investment, you can still be happy living there."

CHOOSING A BUILDING

Location isn't all that counts. "Now, the physical as well as the fiscal conditions of the buildings and the apartments themselves are at least as important as the location," says Franklin Speiser, director of residential sales for Sulzberger-Rolfe, Inc., a Manhattan-based real-estate firm.

Lofts, pre-war apartments, and brownstones are valuable because they are

654 YEARS of SALES EXPERIENCE

...isn't all we have to offer.

As one of the Metropolitan Area's recognized leaders in the field of cooperative and condominium sales, we know the importance of customer service. Our sales department is staffed with dedicated and knowledgeable professionals. They offer a broad knowledge of the marketplace; a willingness to listen; the expertise to handle a myriad of details; and the ability to close each deal smoothly and efficiently.

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REAL ESTATE

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relatively scarce. Postwar apartments may offer better bargains, because there are a lot of them on the market. Many new buildings offer features that set them apart: Distinctive architecture or an Olympic-size pool may attract buyers away from the prewar building next door.

If you want to buy an apartment in a cooperative building, learn about the co-op board first. A board is supposed to protect residents by keeping out undesirables and enforcing regulations. But the board's actions may reduce the value of your apartment and add to expenses.

IF YOU'RE LIKE MANY NEW YORKERS, YOU'LL WANT TO MAKE YOUR APARTMENT YOUR OWN AS SOON AS POSSIBLE. BUT KEEP IN MIND THAT CHANGES THAT SATISFY YOU MAY DETRACT FROM THE APARTMENT'S VALUE.

For example, the co-op board might reserve the right to approve contractors, or deny you the right to sublet. In general, the stricter the board, the longer it will take to sell an apartment. Co-op boards have been known to reject three or four potential buyers for the same apartment.

FISCAL FITNESS

Once you move into a building, you will become partly responsible for the building's financial obligations, so investigate its financial condition before buying an apartment in it. If a mortgage is due to be refinanced, it may have to be replaced with a more expensive loan, and that could substantially raise maintenance fees.

Look into a building's tax burden before you buy. If it qualified for the 421(a) tax break, find out how much taxes are likely to increase each year. Higher taxes will cost you more, and they may reduce your apartment's resale value.

A building's financial health is closely linked to its physical condition. If it needs vast capital improvements, you will pay for them—unless there is a significant reserve fund to cover such work.

To uncover physical problems, have your attorney read the minutes of the building's board meetings, in which such problems are discussed. The managing agent may answer direct questions about the building's condition. Ask about the roof, the mechanical systems, and the building's façade.

If you are considering an apartment in a recently converted building, read the sponsor's engineering report—which is contained in the offering plan—and check for a tenants' engineering report. The original engineer's report may be out-of-date, but it will tell you what work needed to be done at the time. Ask the managing agent if the work was completed.

Examine the building's maintenance history. A sharp rise in fees may indicate financial problems. Ask to see its audited statements. Is the building running within its operating budget, or borrowing to get by?

Some buildings keep their monthly fees down by charging a flip tax, which requires the seller to turn over part of an apartment's sale price when he or she leaves the building. A high flip tax is good if you're staying in the building for a while, but it's a liability if you are going to sell after only a few years.

If you're serious about a building, do some serious snooping. Check out the service area and the basement. Are they clean and dry? Try to establish whether the managing agent is conscientious and competent.

Take note of whether a building seems adequately staffed. Does the superintendent live on the premises? Bear in mind that efficiency is also a virtue. Five porters may not be neccessary, and four cost less.

THE APARTMENT

When you find an apartment you like, it makes sense to return with someone who understands construction—an architect friend, for example. In apartments built before 1970, you should also have someone assess potential asbestos problems (which can require expensive remedies). But you can draw some conclusions on your own.

"In a well-built apartment, you get a feeling of substance and permanence," says Michele Conte, director of sales for 60 East 88th Street, a new luxury condominium building. "Really examine the finishes. The floors are very important—don't accept the reasoning that you can cover them with a wall-to-wall carpet."

If you buy an apartment before it is completed, you can't inspect the workmanship until it's too late to back out. If the developer has other buildings, check an apartment in one of them to get some idea of the standards.

If an apartment is shabby but appeals to you for other reasons, you may be tempted to buy it and fix it up. Fine. But first, get an estimate of what the repairs will run. Then figure the expenses into your total cost. The same advice holds for any apartment that needs major renovations.

The New Direction Is... Just East Of West End.

No. 255 West 85th Street

Elegant condominium homes priced from $170,000.

212-769-1100

Sponsor: 85th Street Realty Associates
Exclusive Sales Agent: The Marketing Directors, Inc.

EQUAL HOUSING OPPORTUNITY

This is not an offering. The complete terms are in an offering plan available from the sponsor. CD # 87-0035

GRAND OPENING

Introducing a Higher Standard of Living in the Heart of Manhattan.

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Estimated Prices: Studios from $136,250.
One-bedrooms from $214,000.
Two-bedrooms from $342,000.
Three-bedrooms from $622,000.
Penthouses from $1,200,000.

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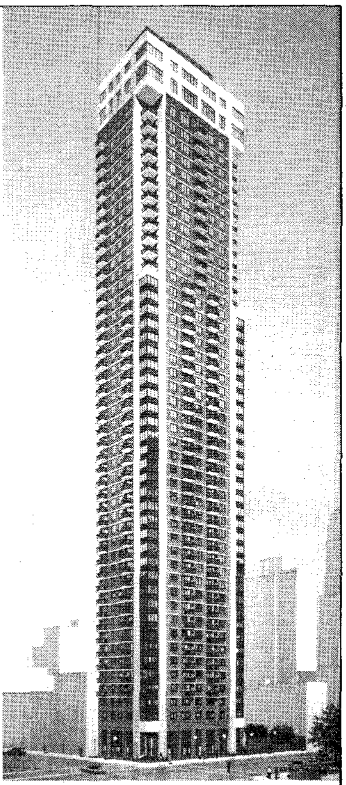
250 East 40th Street, New York, NY 10016
Sales Office open daily, 10-6. Appointments welcome.
Phone: (212) 986-8000. Fax: (212) 986-1111.
Executive Sales and Marketing: REAL ESTATE SHOWCASE OF NEW YORK



The Highpoint

This is not an offering. No offering can be made until an offering plan is filed with the Department of Law of the State of New York. This advertisment is made pursuant to Cooperative Policy Statement No. 1 issued by New York State Attorney General. CD 87 0462 CPS-1.

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*24 hours after your application is logged in at our mortgage processing center at 5 East 42nd Street, NYC 10017

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Aside from quality workmanship, look for special features that add value to an apartment. "Big, high-quality kitchens and bathrooms are very important," advises Conte. Large windows, high ceilings, and sound-insulation also add value.

While you may feel smitten the moment you walk into an apartment, make sure it's the real thing before you buy. Good views have often led buyers to overlook the fact that rooms are small and poorly laid out.

And don't forget that views can—and do—disappear. Find out whether building permits have been filed for new buildings that might block the apartment's view. That said, views do add considerable value to an apartment—more than 80 percent, according to *Halstead's New York.*

Just as some features add value to an apartment, others reduce it. For example, first- and second-floor apartments are hard to sell, because of security concerns. And while not everyone is addicted to sunlight, many buyers draw the line at views of alleyways and air shafts.

Since no one wants to buy a noisy apartment, take a few simple precautions. If possible, have someone go into the apartment next door and speak in a loud voice. Hear anything? Have him or her walk across the floor in the apartment upstairs. Does it sound like a herd of elephants?

WORTHWHILE CHANGES

If you're like many New Yorkers, you'll want to make your apartment your own as soon as possible—but keep in mind that changes that satisfy you may detract from the apartment's market value. Indulge your fancies if you plan a long stay, but if you're going to leave within a few years, it may not be worth the cost.

Don't rush into renovations too hastily. Many apartments include elements worth preserving. Old woodwork and original floors, for example, are big selling points with many potential buyers.

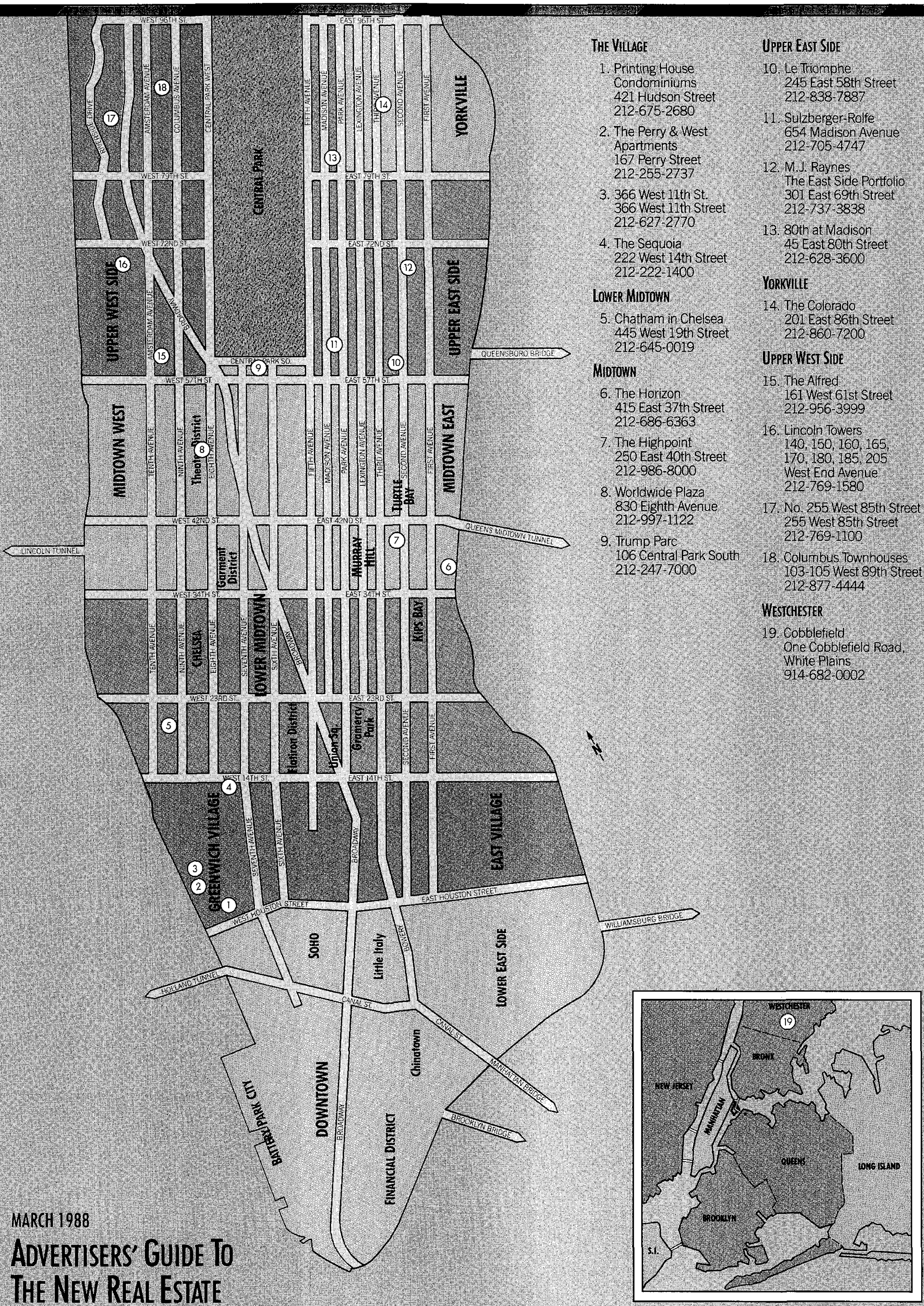
Once you decide what to preserve, think about what you should add. If the apartment mirrors your personal style too closely, it may be hard to sell.

Still, there are changes that will improve your apartment and appeal to a wide range of buyers. New kitchens are a big selling point. So are extra bathrooms. Whatever you do, do it well, and use good materials.

Even with value-enhancing renovations, your apartment may not appreciate as rapidly as others have in recent years. But there are still opportunities for serious and decisive buyers who can pick the best values on the market. If you take proper care in choosing and improving your home, you'll profit in more ways than one. ●

MARCH 1988

ADVERTISERS' GUIDE TO THE NEW REAL ESTATE


WEST 96TH ST.
EAST 96TH ST.
RIVERSIDE DRIVE
AMSTERDAM AVENUE
COLUMBUS AVENUE
CENTRAL PARK WEST
CENTRAL PARK
FIFTH AVENUE
MADISON AVENUE
PARK AVENUE
LEXINGTON AVENUE
THIRD AVENUE
SECOND AVENUE
FIRST AVENUE
YORKVILLE
WEST 79TH ST.
EAST 79TH ST.
WEST 72ND ST.
EAST 72ND ST.
UPPER WEST SIDE
BROADWAY
UPPER EAST SIDE
QUEENSBORO BRIDGE
CENTRAL PARK SO.
WEST 57TH ST.
EAST 57TH ST.
MIDTOWN WEST
TENTH AVENUE
NINTH AVENUE
Theater District
EIGHTH AVENUE
TURTLE BAY
MIDTOWN EAST
WEST 42ND ST.
EAST 42ND ST.
QUEENS MIDTOWN TUNNEL
LINCOLN TUNNEL
Garment District
MURRAY HILL
WEST 34TH ST.
EAST 34TH ST.
CHELSEA
SEVENTH AVENUE
SIXTH AVENUE
LOWER MIDTOWN
KIPS BAY
WEST 23RD ST.
EAST 23RD ST.
Flatiron District
Union Sq.
Gramercy Park
WEST 14TH ST.
EAST 14TH ST.
GREENWICH VILLAGE
EAST VILLAGE
WEST HOUSTON STREET
EAST HOUSTON STREET
WILLIAMSBURG BRIDGE
SOHO
Little Italy
BOWERY
LOWER EAST SIDE
HOLLAND TUNNEL
CANAL ST.
Chinatown
MANHATTAN BRIDGE
BATTERY/PARK CITY
DOWNTOWN
FINANCIAL DISTRICT
BROOKLYN BRIDGE
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WESTCHESTER
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BRONX
NEW JERSEY
MANHATTAN
QUEENS
LONG ISLAND
BROOKLYN
S.I.

THE VILLAGE

1. Printing House Condominiums
421 Hudson Street
212-675-2680
2. The Perry & West Apartments
167 Perry Street
212-255-2737
3. 366 West 11th St.
366 West 11th Street
212-627-2770
4. The Sequoia
222 West 14th Street
212-222-1400

LOWER MIDTOWN

5. Chatham in Chelsea
445 West 19th Street
212-645-0019

MIDTOWN

6. The Horizon
415 East 37th Street
212-686-6363
7. The Highpoint
250 East 40th Street
212-986-8000
8. Worldwide Plaza
830 Eighth Avenue
212-997-1122
9. Trump Parc
106 Central Park South
212-247-7000

UPPER EAST SIDE

10. Le Triomphe
245 East 58th Street
212-838-7887
11. Sulzberger-Rolfe
654 Madison Avenue
212-705-4747
12. M.J. Raynes
The East Side Portfolio
301 East 69th Street
212-737-3838
13. 80th at Madison
45 East 80th Street
212-628-3600

YORKVILLE

14. The Colorado
201 East 86th Street
212-860-7200

UPPER WEST SIDE

15. The Alfred
161 West 61st Street
212-956-3999
16. Lincoln Towers
140, 150, 160, 165, 170, 180, 185, 205 West End Avenue
212-769-1580
17. No. 255 West 85th Street
255 West 85th Street
212-769-1100
18. Columbus Townhouses
103-105 West 89th Street
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19. Cobblefield
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1st to 5th

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201 EAST 86th
at THIRD AVENUE

APT 34-D
Exquisite 1 Bedroom with 2 panoramic exposures from the East River to the Reservoir. Unobstructed South view of Midtown to World Trade Center & beyond. Spacious apt with 3 large floor-to-ceiling closets.
$1,795

APT 5-B
Large 1 Bedroom with North & West exposures, unobstructed street-level views, 3 closets & polished light-oak floors.
$1,500

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*CONCIERGE
*EUROSTYLE KITCHENS
*OVERSIZED WINDOWS
*SUBWAY & BUS ACCESS
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86 Owner/Builder

RASKIN, MATZA & COHEN
Rental Agents

NEW BUILDINGS

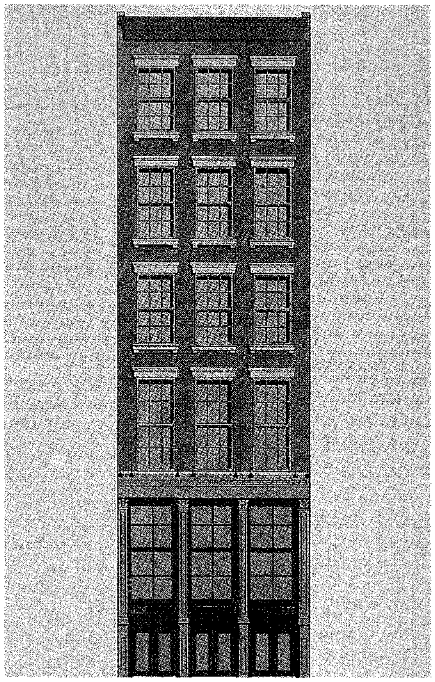
New Yorkers are now seeing the finished results of the surge of construction that has taken place over the past two years. Here is a selected list of these new residential properties. Unless otherwise noted, all buildings are condominiums or rentals.

Prices reflect the market this winter and are subject to change. While owner-rentals are available in some of the condominium buildings, the rental information provided is for previously unoccupied apartments available from the sponsors. Not all of the unit types mentioned for each property may still be available. Services listed under "Amenities" may be provided on a fee basis and do not necessarily represent all of the services offered to residents. As a location guide, an advertiser's map appears on page 9A. Each neighborhood is color-keyed to the map.

DOWNTOWN

Tip of Manhattan–Houston Street
Hudson River–East River

170 MERCER STREET



170 Mercer Street, NYC.
SALES: RS Realty Organization, Inc., Zeke Streepy, 212-966-7272.
6 stories; 9 residential units.
Projected occupancy date: Spring 1988.

COST

Unit	Sq. Ft.	Price	Common Charges*
Loft			
Studio	1,375	$472K	$484
1-bdrm	1,456-2,600	$521-847K	$454-761
2-bdrm[1]	1,826-1,834	$575-676K	$474-593
Penthouse			
1-bdrm	1,205	$722K	$692

*Real estate tax included.
[1] Includes convertibles.

AMENITIES: Landscaped courtyard, pets allowed, audio-visual security system. New York City landmark building.

APARTMENTS: All: Bathroom adjoining each bedroom, marble bathroom, walk-in closet, turnkey elevator, fireplace, oak floors, washer/dryer, whirlpool bath, oversize windows. Some: Walk-in closets, formal dining room, foyer, eat-in kitchen, skylight, terrace, wall-to-wall windows.

CEILING HEIGHTS: 12'–16'.

THE VILLAGE

Houston Street–14th Street
Hudson River–East River

THE PERRY & WEST APARTMENTS

167 Perry Street, NYC.
SALES: Debra Kameros Company, 212-255-2737.
6 stories; 74 residential units.
Cooperative building.
Ready for occupancy.

COST

Unit	Sq. Ft.	Price	Maintenance
Studio	420-551	$125-149K	$197-240
1-bdrm	650-900	$185-260K	$292-410
Duplex			
1-bdrm	765-900	$229-239K	$387-410

AMENITIES: Concierge, laundry room on every floor, pets allowed, video intercom, landscaped rooftop sun deck.

APARTMENTS: All: Oak floors, foyer, oversize windows. Some: Balcony, bathroom adjoining each bedroom, walk-in closet, dressing room, fireplace, garden, pass-through kitchen, skylight, terrace, whirlpool bath.

CEILING HEIGHTS: 8'8"–9'.

The listings throughout this special advertising section have been compiled by New York Magazine *with the help of developers, sales-and-marketing agents, and advertising and public-relations firms, and the magazine cannot be responsible for their accuracy. Nothing here should be construed as an offer to sell or a solicitation of an offer to buy any of the properties herein.*

366 WEST 11TH ST.

366 West 11th Street, NYC.
SALES: Pretium Associates, 212-627-2770.
14 stories; 81 residential units.
Ready for occupancy.

COST

Unit	Sq. Ft.	Price	Common Charges*
Studio	490-635	$150-240K	$298-396
1-bdrm	600-750	$180-280K	$364-447
2-bdrm	1,100-1,228	$339-441K	$662-727
Duplex Jr. 4	1,100-1,400	$341-550K	$575-882

*Real-estate tax included.

AMENITIES: Concierge, pets allowed, intrusion alarms in apartments, audio-visual security system, landscaped rooftop sun deck.

APARTMENTS: All: Oak floors, oversize windows. Some: Balcony, bathroom adjoining each bedroom, marble bathroom, carpeting, walk-in closet, formal dining room, room-size entry gallery, fireplace, foyer, garden, eat-in kitchen, pass-through kitchen, marble powder room, terrace, washer/dryer, whirlpool bath, floor-to-ceiling windows.

CEILING HEIGHT: 8'.

LOWER MIDTOWN

14th Street–34th Street
Hudson River–East River

CHATHAM IN CHELSEA

445 West 19th Street, NYC.
SALES: Select Properties, Inc., 212-645-0019.
10 stories; 70 residential units.
Projected occupancy date: Spring 1988.

COST

Unit	Sq. Ft.	Price	Common Charges
Studio	437-489	$120-127K	$180-196
1-bdrm	548-582	$150-161K	$226-256
Duplex penthouse			
2-bdrm	1,017	$309K	$469
3-bdrm	1,242	$451K	$707

AMENITIES: Landscaped garden, pets allowed, intrusion alarms in apartments, audio-visual security system, rooftop sun deck.

APARTMENTS: All: Oak floors, pass-through kitchen. Some: Balcony, cathedral ceiling, fireplace, foyer, powder room, terrace, whirlpool bath, floor-to-ceiling windows.

CEILING HEIGHTS: 8'–16'.

> **"Architecture begins when you place two bricks *carefully* together."**
> —MIES VAN DER ROHE

GRAMERCY PLACE

280 Park Avenue South, NYC.
SALES: J. I. Sopher & Co., Inc., 212-529-8888.
28 stories; 259 residential units.
Ready for occupancy.

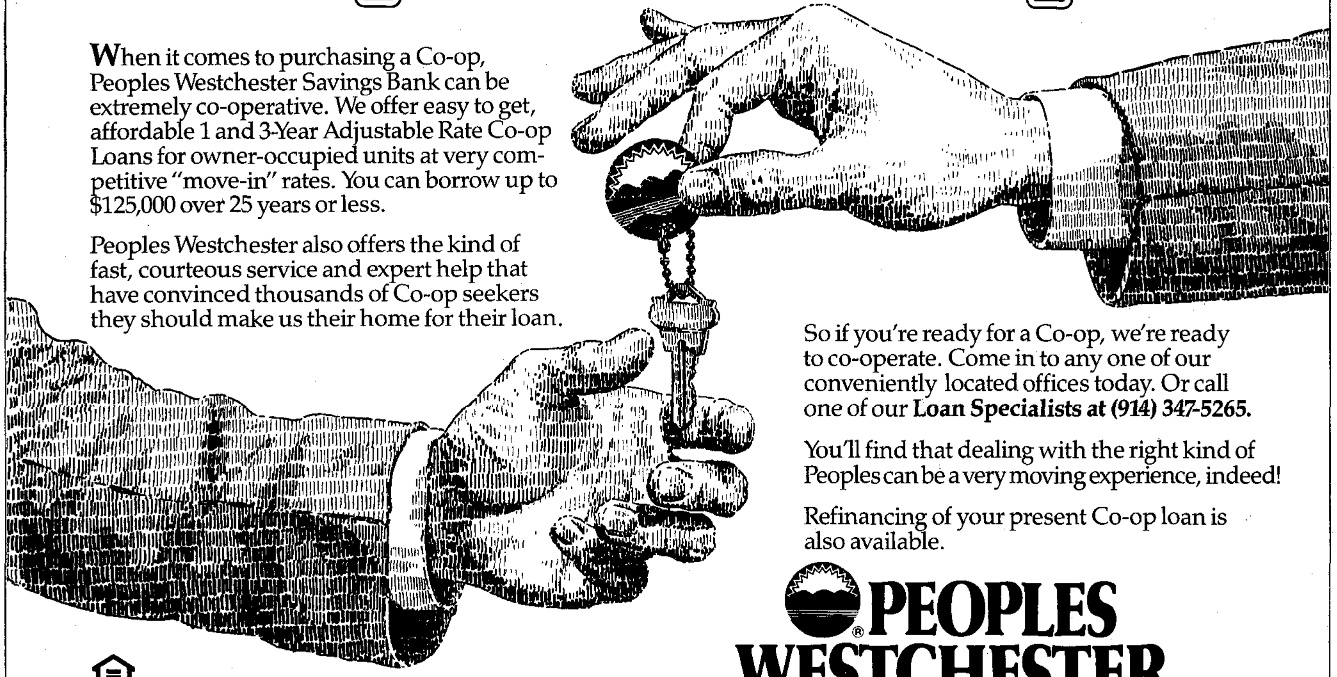
COST

Unit	Sq. Ft.	Price	Common Charges
1-bdrm	629-861	$205-404K	$256-350
2-bdrm	1,032-1,266	$363-475K	$420-515

AMENITIES: Concierge, doorman, garden, rooftop health club with 20' x 43' swimming pool, intrusion alarms in apartments, audio-visual security system, rooftop sun deck.

APARTMENTS: All: Oak-parquet floors. Some: Fireplace, eat-in kitchen, pass-through kitchen, marble powder room, terrace, greenhouse windows.

CEILING HEIGHTS: 8'3"–9'3".



Co-operative Peoples

When it comes to purchasing a Co-op, Peoples Westchester Savings Bank can be extremely co-operative. We offer easy to get, affordable 1 and 3-Year Adjustable Rate Co-op Loans for owner-occupied units at very competitive "move-in" rates. You can borrow up to $125,000 over 25 years or less.

Peoples Westchester also offers the kind of fast, courteous service and expert help that have convinced thousands of Co-op seekers they should make us their home for their loan.

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You'll find that dealing with the right kind of Peoples can be a very moving experience, indeed!

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EQUAL HOUSING LENDER
Equal Opportunity Organization
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PEOPLES® WESTCHESTER SAVINGS BANK
Peoples Westchester Serves Westchester, Putnam and South Dutchess Counties

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FIND A MORE EXTRAORDINARY 3 BEDROOM DUPLEX PENTHOUSE AT A LOWER PRICE

Nowhere in New York will you be able to find gourmet kitchens, Jacuzzis, marble baths, terraces and higher ceilings (double height, in fact) at a lower price. That's our challenge!

Studios w/Alcoves from $119,700

1 BRs Some w/Terraces from $149,700

2 BR Duplexes, w/2 Baths & Roof Terraces from $308,700

3 BR Duplexes w/2½ Baths, Roof Terraces & Fireplaces from $450,700

67% SOLD

CHATHAM • IN • CHELSEA

Sales Office & Model Apts. Open Daily

445 West 19th St., (212) 645-0019

Exclusive Sales & Marketing Agent SELECT PROPERTIES, INC

The complete terms are in an offering plan available from the sponsor

MIDTOWN

34th Street–57th Street
East River–Hudson River

THE HORIZON

415 East 37th Street, NYC.
SALES: The Marketing Directors, Inc., Beth Dahlman, 212-686-6363.
44 stories; 411 residential units.
Projected occupancy date: Spring 1988.

COST

Unit	Sq. Ft.	Price	Common Charges
Studio	566-588	$199-256K	$221-289
1-bdrm*	699-1,085	$220-428K	$264-408
2-bdrm*	1,130-1,522	$451-628K	$425-574
3-bdrm*	1,614-2,222	$685-975K	$608-837

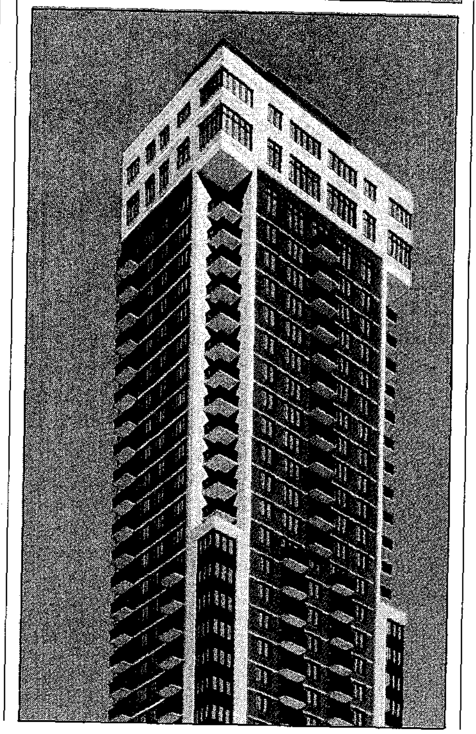
*Includes convertibles.

AMENITIES: Banquet/meeting room, business center, card room, child-care center, concierge, photography darkroom, doorman, valet dry cleaning, exercise and treatment rooms, attended garage, rooftop health club with 20' x 38' swimming pool, indoor jogging track, limousine service, intrusion alarms in apartments, audio-visual security system.

APARTMENTS: All: Oak-parquet floors, knee-to-ceiling windows. Some: Walk-in closet, foyer, pantry, marble powder room, terrace, washer/dryer.

CEILING HEIGHT: 8'3".

THE HIGHPOINT



250 East 40th Street, NYC.
SALES: Real Estate Showcase New York, Ted Sullivan, Herb Eisenberg, 212-986-8000.
50 stories; 236 residential units.
Projected occupancy date: Fall 1988.

COST

Unit	Sq. Ft.	Price	Common Charges
Studio	447-513	$136-194K	$245-275
1-bdrm	672-848	$214-296K	$359-449
2-bdrm	966-1,547	$317-666K	$509-829
3-bdrm	1,547	$586K	$734
Penthouse			
3-bdrm	2,180-2,205	$1,200K	$1,107-1,120
Duplex penthouse			
3-bdrm	2,685-2,707	$1,600K	$1,738-1,747

AMENITIES: Concierge, doorman, health club with 20' x 40' swimming pool, housekeeping services, lounge, intrusion alarms in apartments, audio-visual security systems, separate storage area, maid and valet services.

APARTMENTS: All: Marble bathroom, oak-parquet floors, pass-through kitchen, oversize windows. Some: Balcony, bathroom adjoining each bedroom, walk-in closets, formal dining room, dressing room, room-size entry gallery, fireplace, foyer, marble powder room, terrace, washer/dryer, whirlpool bath, wall-to-wall windows, wraparound windows.

CEILING HEIGHTS: 8'6"–12'.

CENTRAL PARK PLACE

301 West 57th Street, NYC.
SALES: Manhattan Marketing, Inc., Darleen Krimetz, 212-246-6300.
56 stories; 301 residential units.
Projected occupancy date: Spring 1988.

COST

Unit	Sq. Ft.	Price	Common Charges
Studio	588-669	$260-279K	$267-304
1-bdrm	789-1,033	$460-670K	$358-469
2-bdrm	1,236-1,466	$685-1,625K	$561-666
3-bdrm	1,828-2,966	$1,310-2,690K	$830-1,347
Penthouse			
Open-plan	2,710-3,550	$2,950-4,000K	$1,230-1,611

AMENITIES: Baby-sitting, business center with computer, fax machine, and telex, catering, concierge, private dining club, doorman, valet dry cleaning, elevator attendant, health club with 25' x 40' swimming pool, hotel suites for guests, limousine service, pets allowed, intrusion alarms in apartments, audio-visual security system, maid and valet services.

APARTMENTS: All: Marble bathroom, Brazilian-ivorywood floors, washer/dryer, bay windows, oversize windows. Some: Balcony, walk-in closet, den, turnkey elevator, room-size entry gallery, fireplace, foyer, eat-in kitchen, pass-through kitchen, marble powder room, terrace, whirlpool bath.

CEILING HEIGHT: 9'.

TRUMP PARC

106 Central Park South, NYC.
SALES: The Trump Organization, 212-247-7000.
38 stories; 340 residential units.
Ready for occupancy.

COST

Unit	Sq. Ft.	Price	Common Charges
Studio	300-550	$170-400K	$183-375
1-bdrm	600-1,000	$200-600K	$300-563
2-bdrm	1,100-2,800	$480-3,000K	$600-900
3-bdrm	1,600-3,600	$1,500-3,010K	$900-1,545
4-bdrm	4,000	$3,050-3,400K	$1,220

AMENITIES: Baby-sitting, concierge, doorman, valet dry cleaning, attended garage, housekeeping services, limousine service, pets allowed, room service, intrusion alarms in apartments, audio-visual security system, 24-hour security guards, butler, maid, and valet services.

APARTMENTS: All: Bathroom adjoining each bedroom, marble bathroom, walk-in closet, herringbone-pattern teak floors, foyer, marble powder room, washer/dryer, floor-to-ceiling windows. Some: Balcony, formal dining room, dressing room, private elevator, room-size entry gallery, eat-in kitchen, terrace, whirlpool bath.

CEILING HEIGHTS: 8'6"–14'.

UPPER EAST SIDE

57th Street–96th Street
Fifth Avenue–East River

LE TRIOMPHE

245 East 58th Street, NYC.
RENTALS: Raskin, Matza & Cohen, Inc.,
Melissa Heimlich, 212-838-7887.
29 stories; 160 residential units.
Ready for occupancy.

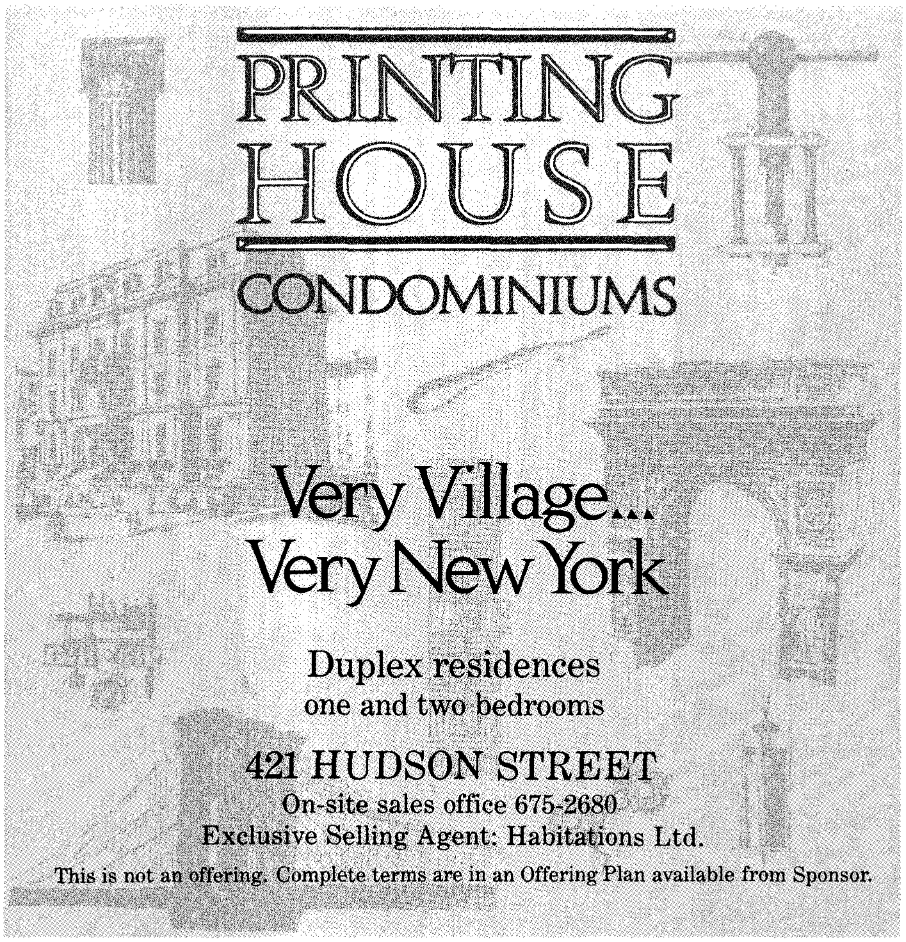
COST

Unit	Sq. Ft.	Rent
1-bdrm	700-1,000	$1,900-2,950
2-bdrm	1,330-1,500	$3,350-4,175
3-bdrm	2,000	$6,300-7,000
Duplex penthouse		
3-bdrm	4,000	$10,500

AMENITIES: Banquet/meeting room, concierge, doorman, valet dry cleaning, health club with 18' x 36' swimming pool, maid service, pets allowed, intrusion alarms in apartments, sun deck.

APARTMENTS: All: Oak-parquet floors, floor-to-ceiling windows. Some: Balcony, bathroom adjoining each bedroom, marble bathroom, walk-in closet, room-size entry gallery, foyer, eat-in kitchen, marble powder room, washer/dryer.

CEILING HEIGHT: 8'6".



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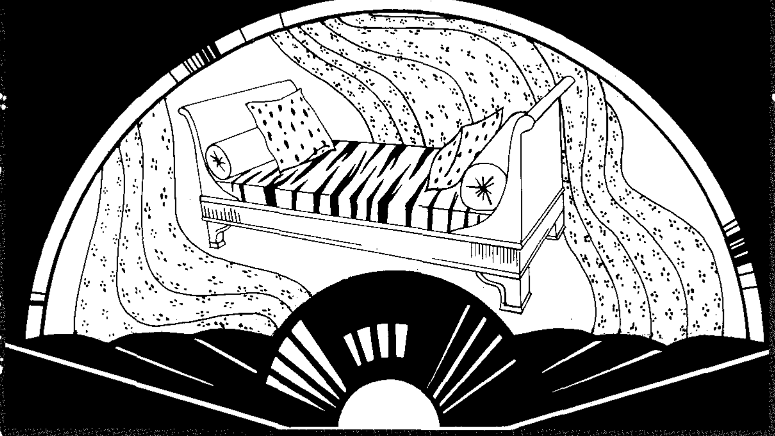

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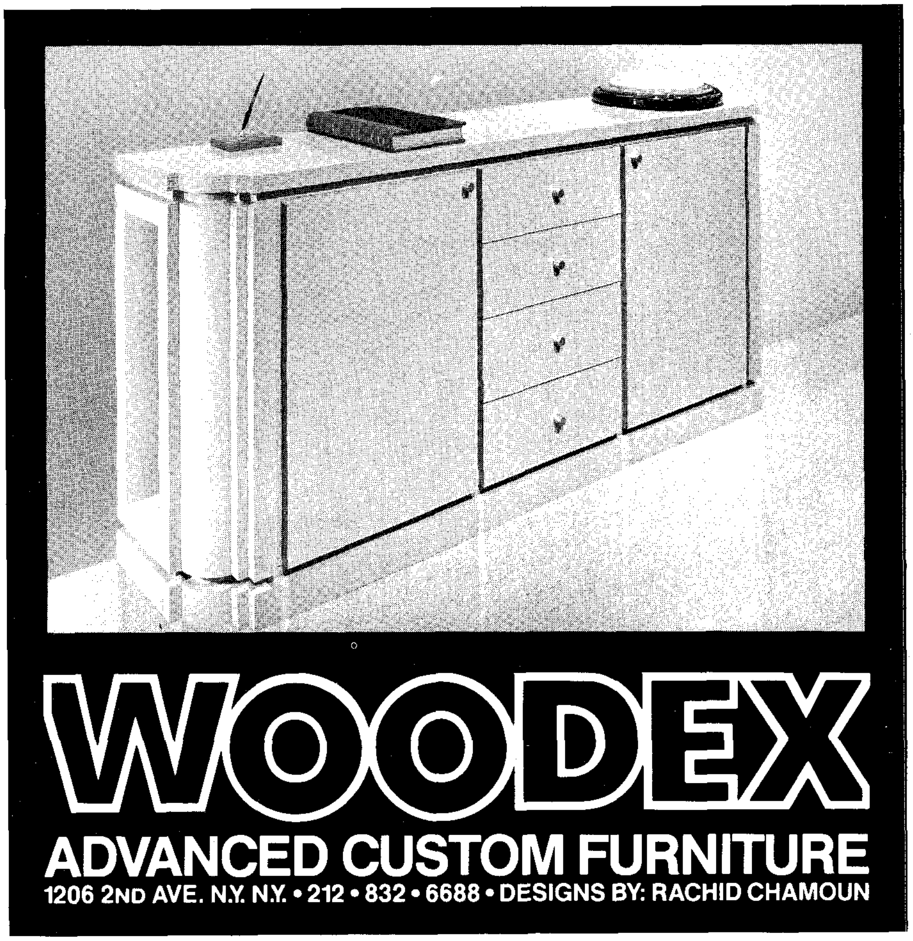
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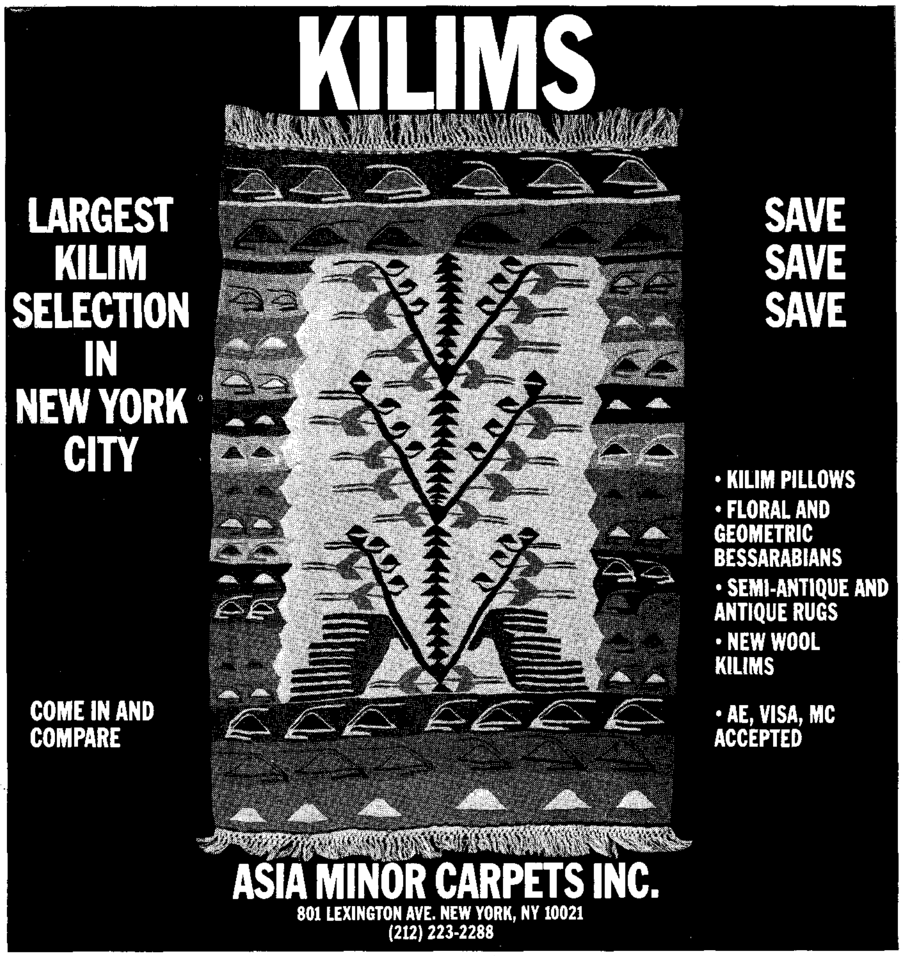
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201 East 86th Street, NYC.
RENTALS: Raskin, Matza & Cohen, Inc.,
212-860-7200.
35 stories; 256 residential units.
Ready for occupancy.

COST

Unit	Sq. Ft.	Rent
1-bdrm	600–700	$1,510–1,805
Jr. 4	800	$1,870–2,000

AMENITIES: Concierge, doorman, pets allowed, intrusion alarms in apartments, landscaped rooftop sun deck.

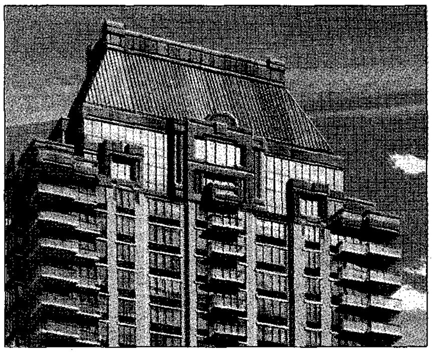
APARTMENTS: All: Oak-parquet floors, pass-through kitchen, oversize windows. Some: Bathroom adjoining each bedroom, walk-in closet, foyer, powder room.

CEILING HEIGHT: 8′4″.

UPPER WEST SIDE

57th Street–96th Street
Hudson River–Central Park West

THE ALFRED



161 West 61st Street, NYC.
SALES: Triboro Properties, 212-956-3999.
38 stories; 224 residential units.
Ready for occupancy.

COST

Unit	Sq. Ft.	Price	Common Charges
1-bdrm	633–948	$270–390K	$310–470
2-bdrm	1,200–1,300	$447–486K	$572–594
3-bdrm	1,400	$599–686K	$680
Duplex			
1-bdrm	978	$313–340K	$557

AMENITIES: Concierge, doorman, valet dry cleaning, health club with 17′ x 75′ swimming pool, housekeeping services, intrusion alarms in apartments, audio-visual security systems, maid and valet services.

APARTMENTS: All: Marble bathroom, oak-parquet floors, foyer, washer/dryer, whirlpool bath. Some: Balcony, bathroom adjoining each bedroom, pass-through kitchen, powder room, terrace, floor-to-ceiling windows, knee-to-ceiling windows, wraparound windows.

CEILING HEIGHT: 8'4".

NO. 255 WEST 85TH ST.

255 West 85th Street, NYC.
SALES: 212-769-1100.
21 stories; 65 residential units.
Ready for occupancy.

COST

Unit	Sq. Ft.	Price	Common Charges
Studio	675	$170-220K	$300
1-bdrm	787-1,200	$227-360K	$360-564
2-bdrm	1,127-1,236	$410-460K	$564-622
Penthouse			
1-bdrm	1,100-1,165	$465-480K	$650-675
Duplex			
1-bdrm	1,177	$320K	$518

AMENITIES: Concierge/doorman, pets allowed, audio-visual security systems.

APARTMENTS: All: Marble bathroom, oak-parquet floors. Some: Balcony, bathroom adjoining each bedroom, walk-in closet, foyer, marble powder room, terrace, wraparound windows.

CEILING HEIGHTS: 8'–10'.

WESTCHESTER

COBBLEFIELD

One Cobblefield Road, White Plains.
SALES: The Marketing Directors, Inc., 914-682-0002.
2, 3 stories; 66 townhouse units.
Homeowners association.
Ready for occupancy.

COST

Unit	Sq. Ft.	Price	Maintenance
2-bdrm	2,624	$495-525K	$297
3-bdrm	2,788	$510-535K	$297

AMENITIES: Banquet/meeting room, exercise room with sauna, 24-hour gatekeeper, media room, parking, pets allowed, 30' x 50' outdoor swimming pool with sundeck, tennis courts. Forty minutes to Manhattan by Metro-North or car.

APARTMENTS: All: Carpeting, wood deck, den, fireplace, foyer, two-car garage, garden, powder room, washer/dryer, whirlpool bath, bay windows, floor-to-ceiling windows, muntin windows. Some: Basement, cathedral ceiling, formal dining room, dressing room, room-size entry gallery, pantry.

CEILING HEIGHTS: 8'–17'.

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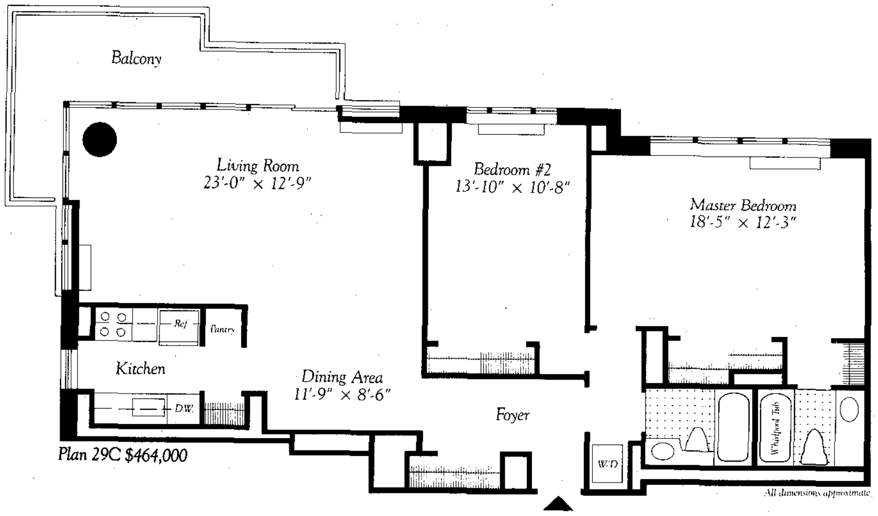
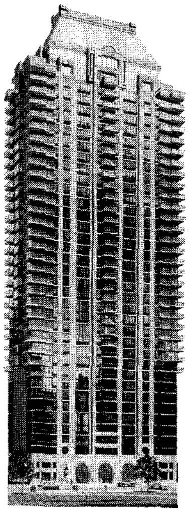
The Alfred Two-Bedroom: The Spectacular overlooking the Dramatic


Balcony
Living Room
23'-0" × 12'-9"
Bedroom #2
13'-10" × 10'-8"
Master Bedroom
18'-5" × 12'-3"
Ref
Pantry
Kitchen
DW
Dining Area
11'-9" × 8'-6"
Foyer
W/D
Whirlpool Tub
Plan 29C $464,000
All dimensions approximate



It isn't every day you can find a spacious corner two-bedroom residence with the drama and dazzle of our "C" plan.

Nor is it every day you can find a high-floor address that offers unspoiled vistas of Lincoln Center and inspiring views of the river and Central Park.

But this is your lucky day, the day you find both rarities in one single place; the singular Alfred, the condominium across the street from Lincoln Center.

There's a lot you can see from the floor plan: the room-size reception foyer, the wrap around terrace, the glass-walled living room. But there's even more you can't: the graciousness of the marble-clad bathrooms, the glamour of the European kitchen and the excitement of the views.

Why not plan on seeing apartment 29C for yourself? Please do it sooner than later. We're already over 80% sold. And apartments—and views—like this don't happen along every day.

Call the sales office today at (212) 956-3999 to schedule an appointment and to see our furnished models. One bedrooms from $270,000. Duplexes from $313,000. Two-bedrooms from $464,000.

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THE ALFRED

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The Underground Gourmet/Jane Freiman

THE K WAY

"...David Keh loves homemade noodles, dumplings, and Chinese breads, and the new kitchen has come up with some knockouts..."

TABLES FOR TWO: *The look is crisp and modern, with black lacquer and primary colors.*

THE RESTAURANT IS JUST TWO MONTHS old, and the doorway is hard to find. So if you're not on the food-world fast track, you may not know that David Keh has quietly opened his second new venture since November: **David K's Cafe** (1115 Third Avenue, entrance on 65th Street, 935-1161).

Gone are the fajitas, frijoles, and dusty rose of his Cafe Marimba. Now the look is crisp and modern, with black lacquer and primary colors to offset the working-class noodles and dumplings of northern China. Most of the food is very good—gutsy, filling, and inexpensive. And the very first Sunday night, Mayor Ed Koch and a party of four are munching on diet-derailing "pan stickers" ($7.95), great chewy fried dumplings filled with chunks of tender seafood, and "northern family noodles" ($6.95), fabulous homemade fettuccine with a slightly sweet sauce of minced pork and bean pastes.

Former deputy mayor Ken Lipper and his family are at another table, raving to Gracie Mansion chef Mitchel London (seated nearby), who has tipped off both the pols about mu-shu chicken ($8.50), good with flaky sesame pocket breads ($1 for two) instead of the usual mandarin pancakes (which, despite what the "Fit to Print" critic has written, are never, *ever*, made with rice flour).

An ample dinner for two, including two appetizers, two main courses, two beers, tax, and tip, costs about $40—a Chinatown tariff on the Upper East Side. True, there's an extra charge for white rice ($1) and brown rice ($1.50), and the desserts ($4 to $5) are overpriced, but there is also a surprisingly good house red wine ($3). The service, though amiable, is wobbly. Among the 30 dishes we sampled, only the greasy zucchini-scallion pancake ($3.50), mushy "David K's Crunchy Beef" ($5.95), tough dipping bread ($1.50), undercooked turnip pastries ($4.95), and salty shaved lamb with scallions ($9.50) could be described as duds.

The menu—of David Keh's favorite foods—was created by his wife, Jean. Among the stellar appetizers are buttery-soft bean curd with minced pickled cabbage ($3.50), succulent, pâté-like lamb in gelatin ($4.50), tender, garlicky strips of grilled beef ($4.95), and juicy honey-roast ribs ($5.95). Above all, David loves homemade noodles, dumplings, and Chinese breads, and the new kitchen has come up with some knockouts. Cold sesame noodles with shredded chicken ($6.50) is perfectly balanced, and shrimp on noodles with lobster sauce ($8.95) is sensuously rich and eggy. The fried beef-and-scallion pan stickers ($7.50) are bursting with spicy juices, while the smaller, more restrained steamed dumplings, with a string-bean-and-water-chestnut filling ($6.95), are hauntingly perfumed with ginger. Threadlike strands of bread dough are twisted into beautiful—but intentionally bland—lotus rolls ($1).

No less exciting are a handful of stir-fried and braised dishes. Superb sautéed sausage and Chinese broccoli ($8.95), delicious sautéed string beans ($7.95), and beef-fried rice ($6.95) aren't to be missed, no matter how full of noodles you are. And old China hands will appreciate the fiery Sichuan-style tripe ($7.50) and the so-very-Chinese hot pot of bok chow ($7.95), braised with rice-stick noodles and dried shrimp.

David Keh has a passion for opening restaurants with a special point of view. "Seventy percent of Chinese people are northern people, but Americans know only Cantonese dim sum," he complains while watching the mayor's table out of the corner of his eye. "I want Americans to learn about food that northern people eat every day in China." His newest restaurant is a good place to start.

David K's Cafe is open Monday through Thursday from 5 P.M. to midnight, Fridays till 1 A.M., Saturdays noon to 1 A.M., and Sundays noon to midnight. A.E. and D.C. ($30 minimum). Reservations suggested.

Quick bites: Kinsale Tavern (1672 Third Avenue, near 94th Street, 348-4370) is a charming, classic Irish pub that opened quietly two years ago in NoYo (north Yorkville), along a strip where restaurants are popping up like daffodils.

Young neighborhood professionals arrive from the office with gym bags in tow, to watch TV and munch on crisp onion rings ($1.95), washed down by any of the five beers on tap—served in Gaelic pints ($2.50 to $3.50). There is an outstanding sirloin steak with salad, potato, and vegetables ($9.95), big, crusty burgers ($4.75), surprisingly good six-inch pizzas ($6.75), and a huge salad plate ($7.75) with at least nine ingredients on a bed of iceberg lettuce. For dessert, try the classic ice-cream-cake roll ($2.95). Kinsale Tavern is open daily 8 A.M. to 4 A.M. A.E., C.B., D.C., M.C., V. ■

Photograph ©1988 by Frederick Charles.

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MOVING SALE

ZAMART IS HAVING A MOVING SALE. For example: assorted Lurex yarns (20- and 50-gr. balls), were $5.45–$9.95, now $2.75–$5; needlepoint kits and painted canvases, were $7–$25, now $5.60–$20. Yarns in 50-gr. weights include: Aarlan Cotonova mercerized cotton, was $3.95, now $2.50; Phebe nubby cotton-viscose, was $5.45, now $2.95; Nana wool-acrylic blend, was $4.50, now $2.50; Rustic wool-acrylic blend, was $4.50, now $2.50; Codina mercerized cotton ribbon, was $5.95, now $2.95. Yarns in 100-gr. weights include: Confetti cotton-rayon blend, was $7.95, now $4.50; hand-dyed and hand-spun wool, was $7.25, now $3.50. Also, assorted yarns on cones, were $16 a pound, now $8; and more. A.E., M.C., V., checks accepted; all sales final. *Zamart, 11 West 37th St. (869-7606); Mon.–Fri. 10 a.m.–6:15 p.m. and Sat. 11 a.m.–5 p.m.; through 3/26.*

SHOWROOM SALE

THIS COMPANY IS CLEARING ITS SHOWroom for the new season. Everything, including one- and few-of-a-kind items, is being sold at wholesale prices (damaged merchandise is 70 percent off). For example: hand-carved 4½-ft.-high wooden horse or unicorn, retail $1,900 each, here $950; New Mexico–style wooden carved armchair, retail $360, here $180; architectural fiberglass wall pieces, retail $247.50, here $123.75; chipped fiberglass southwestern bowls, retail $280, here $74; door lintel with carved fish, retail $330, here $115; fiberglass Hopi Indian dolls and masks, retail $175–$375, here $87.50–$187.50; carved-and-painted wooden tropical birds, retail $57, here $28.50; and more. Checks as deposits only (merchandise held until they clear); no credit cards; all sales final. *Adele Lewis, Inc., 227 West 29th St. (594-5075); Mon.–Fri. 8 a.m.–4:30 p.m.; through 3/18.*

BOOK AND RECORD FAIR

THE JUDSON MEMORIAL CHURCH IS HOLDing its annual fund-raising sale; more than 25,000 used books and records will be available. Admission is free, and all proceeds will support the church's community-service programs. At the Friday-evening preview, hardcover books are $2,

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DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

paperbacks are $1, records are $2; on Saturday, all prices drop 50 percent; on Sunday, they drop another 50 percent. Checks accepted; no credit cards; all sales final. *Judson Memorial Church, 55 Washington Square South (777-0033); Fri. 6–9 p.m., Sat. 11 a.m.–4 p.m., and Sun. 1–4 p.m.; 3/11–13.*

SWEATERS GALORE

HERE ARE WOMEN'S OVERSIZE COTTON sweaters (all are seconds; most with minor flaws) at a fraction of the retail price. Sweaters include: crew necks, turtlenecks, cable knits, Shaker knits, cardigans, vests, and more in a range of colors, retail $40–$108, here $15 each. Cash only; all sales final. *Sarah Arizona, 39 West 28th St., ninth floor (213-3775) Thurs.–Sat. 10 a.m.–5:30 p.m.; 3/10–12.*

FOR COLLECTORS

THE SECOND AVENUE COURTHOUSE IS BEING converted to a museum (Anthology Film Archives). A special portfolio of limited-edition 16-by-20-in. matted photographs, all numbered and signed by the photographers (including Peter Beard, Rudy Burckhardt, Hollis Frampton, Helen Levitt, Elaine Mayes, Joel Meyerowitz, Stephen Shore, Aaron Siskind, Michael Snow, Ralph Steiner, and Willard Van Dyke), was $5,000, now $2,000. Individual photographs from the portfolio are also for sale at 50 percent off, including Peter Beard's *San Quentin 1971,* was $800, now $400. Other artworks on sale include: an Alice Neel untitled silk screen (32 by 42 ins.), was $700, now $350; Andy Warhol's poster from a signed edition of the American Indian series (35 by 52 ins.), was $2,500, now $1,250; Richard Serra's *St. Louis* monotype (31 by 42 ins.), was $1,800, now $900; and more. Checks accepted; no credit cards; all sales final. *Anthology Film Archives, 32–34 Second Ave., at 2nd St. (228-9135); Fri. 2–4 p.m. and Sat. 1–5 p.m.; 3/11–12.*

LITTLE LADIES

THIS DESIGNER OF ATTRACTIVE CONTEMPORARY clothing for petite women is having a sale on one- and few-of-a-kind garments, sizes 0–12 (most items range from sizes 2–8). For example: glazed-cotton raincoats, retail $235, here $100; rubberized cotton slickers, retail $260, here $120; wool-lined slickers, retail $330, here $150; navy wool-worsted dress with "snakeskin" trim or red-and-black wool-worsted dress, retail $210 each, here $105; houndstooth-check wool-worsted suits, retail $320, here $160; white mohair wrap coat (size 8), retail $400, here $200; silk-print pants outfits, retail $400, here $200; black silk or velvet dresses with flounced skirts, retail $275, here $135; three-piece Italian linen-print suits with 19-in. skirts, retail $450, here $225; and more. M.C., V., checks accepted; all sales final. *Mory Green, Inc., 147 West 40th St., third floor (921-8007); Thurs. and Fri. 11 a.m.–6 p.m. and Sat. till 4 p.m. (by appointment); 3/10–12.*

BEAUTIFUL GLASS

THIS SOHO GALLERY IS OFFERING A SElection of lovely hand-blown crystal, both useful and ornamental, for the home at reductions of 25–50 percent. For example: Transjö Rabbit bowls, were $155, now $100; Transjö footed Moon bowls, were $75, now $55; Transjö flame vases, were $225, now $150; Baldwin/Guggisberg candle holders, were $55 and $60 each, now $45; small pink or blue Minos vases from the Kosta Boda Artist collection, were $75–$85, now $50; Galaxy red bowls from the Kosta Boda Artist collection, were $120, now $75; Orrefors champagne bucket, was $150, now $75; Orrefors Vision martini glasses, were $31 each, now $15.50; and more. M.C., V., checks accepted; all sales final. *New Glass/Gallery Nilsson, 138 Wooster St. (982-8509); Tues.–Sun. noon–6 p.m.; 3/11–20.*

GIFTS FOR EVERYONE

THIS SMALL MIDTOWN SHOWROOM IS crammed with a wide variety of one- and few-of-a-kind gifts for all occasions. For example: gold-and-silver cuff links, were $390 a pair, now $275; silver-and-gold studs and blazer buttons, were $90 each, now $65; glass, pewter, silver-plate, or sterling-silver picture frames, were $35–$425, now $20–$325; only two (slightly damaged) leather game chests, were $1,500 each, now $350; English siphon soda bottles, were $76, now $20; hand-painted Italian dinnerware, was $50–$250 apiece, now $22–$110; assorted leather or fabric desk accessories (single pieces and sets), were $50–$200, now $20–$100; pressed-leather mock-reptile attaché cases, were $900, now $200; assorted one-of-a-kind handmade baskets, were $75–$200, now $50–$100; and more. Checks accepted; no credit cards; all sales final. *Creative Resources, Inc., 24 West 57th St., Room 505 (974-1185); Mon.–Fri. 10 a.m.–6 p.m.; 3/14–18.* ■

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Recommendations from our Top Stylists & Colorists:

1. One problem women face during seasonal changes is "Static Hair," which is unmanageable and flies away from the head. To overcome this problem, spray the hairbrush lightly with an anti-static spray & run it gently over the head. Essential—a good quality bristle brush.

2. It's normal to feel colorless & drawn at this time of the year. Why not treat yourself to vibrant highlights of Strawberry Blonde for Blondes, and Auburn for Brunettes? These colors will make your skin look creamier.

3. While hair conditioning is an essential part of hair care, it can also be overdone. When hair becomes limp and loses its volume, do not stop using conditioner, but apply it only to the ends of the hair, which is where the hair is the driest.

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A Complete Entertainment Guide for Seven Days Beginning

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THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—Watts St. west of Sixth Ave.** (431-1590). #1—Through 3/15: *A Jumpin' Night in the Garden of Eden.* #2—Through 3/24: "Out of the Sixties: A Tribute to Dennis Hopper." 3/9: *Key Witness; The Sons of Katie Elder; Some Kind of Genius.* 3/10–11: *The American Friend; Rebel Without a Cause; Some Kind of Genius.* 3/12–14: *Out of the Blue; Blue Velvet.* 3/15: *Tracks; River's Edge.*

2. **THALIA SOHO—Vandam St. west of Sixth Ave.** (675-0498). 3/9: *Lord Love a Duck; The Loved One.* 3/10: *Genroku Chuchingura.* 3/11–12: *'Round Midnight; Paris Blues.* 3/13: *The Lovers; Frantic* (1958). 3/14: *His Girl Friday; My Man Godfrey.* 3/15: *Only the Cool; Rififi.*

3. **ESSEX—Grand St. at Essex. St.** (982-4455). Through 3/10: *School Daze.* Opening 3/11: *Off Limits.*

4. **BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl.** (674-2560). #1—*Jean de Florette; Manon of the Spring.* #2—*Sammy and Rosie Get Laid.*

5. **WAVERLY—Sixth Ave. at W. 3rd St.** (929-8037). #1—*Hairspray.* #2—*And God Created Woman.*

6. **8TH STREET PLAYHOUSE—8th St. east of Sixth Ave.** (674-6515). *The Last Emperor.*

7. **MOVIELAND 8TH STREET—8th St. east of University Pl.** (477-6600). #1—*Frantic.* #2—Through 3/10: *Ironweed.* Opening 3/11: *Switching Channels.* #3—*Wall Street.*

8. **THEATRE 80—St. Marks Pl. west of First Ave.** (254-7400). 3/9: *Scarlet Street; Man Hunt.* 3/10: *The Southerner; The River.* 3/11–12: *Roman Holiday; Breakfast at Tiffany's.* 3/13: *La Dolce Vita.* 3/14: *Kagemusha; Yojimbo.* 3/15: *Mr. Moto's Last Warning; Mr. Wong, Detective.*

9. **CINEMA VILLAGE—12th St. east of Fifth Ave.** (924-3363). 3/9–10: *Reds.* 3/11–12: *Down By Law; She's Gotta Have It.* 3/13: *L'Argent; Diary of a Country Priest.* 3/14–15: *Swimming to Cambodia; Home of the Brave.*

10. **ART GREENWICH TWIN—Greenwich Ave. at 12th St.** (929-3350). #1—*The House on Carroll Street.* #2—*Good Morning, Vietnam.*

11. **QUAD CINEMA—13th St. west of Fifth Ave.** (255-8800). #1—*School Daze.* #2—*Hope and Glory.* #3—*The Family.* #4—*The Dead.*

14th–41st Streets

20. **23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** (989-0060). #1—*A Night in the Life of Jimmy Reardon.* #2—*Moving.* #3—*Shoot to Kill.*

21. **GRAMERCY—23rd St. at Lexington Ave.** (475-1660). *Broadcast News.*

22. **BAY CINEMA—Second Ave. at 31st St.** (679-0160). *Good Morning, Vietnam.*

24. **LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave.** (532-5544). #1—*Fatal Attraction.* #2—*Moonstruck.* #3—*The Unbearable Lightness of Being.*

25. **34TH STREET EAST—34th St. at Second Ave.** (683-0255). *Frantic.*

42nd–60th Streets

30. **WARNER—Seventh Ave. bet. 42nd–43rd Sts.** (764-6760). *Moonstruck.*

31. **NATIONAL TWIN—Broadway bet. 43rd–44th Sts.** (869-0950). #1—*Frantic.* #2—*Action Jackson.*

32. **LOEWS ASTOR PLAZA—44th St. west of Broadway** (869-8340). Through 3/10: *Apprentice to Murder.* Opening 3/11: *Vice Versa.*

33. **CRITERION CENTER—Broadway bet. 44th–45th Sts.** (354-0900). #1—*Moving.* #2—*School Daze.* #3—*Prison.* #4—*The Serpent and the Rainbow.* #5—*Switching Channels.* #6—*Prison.*

34. **EMBASSY 1—Broadway bet. 46th–47th Sts.** (757-2408). Through 3/10: *Shoot to Kill.* Opening 3/11: *Off Limits.*

35. **MOVIELAND—Broadway at 47th St.** (757-8320). *And God Created Woman.*

36. **EMBASSY 2—Seventh Ave. bet. 47th–48th Sts.** (730-7262). *Hairspray.* **EMBASSY 3**—*The Untouchables.* **EMBASSY 4**—*Fatal Attraction.*

37. **CINE—Seventh Ave. bet. 47th–48th Sts.** (398-1720). #1—*Broadcast News.* #2—Through 3/10: *Three Men and a Baby.* Beg. 3/11: *Action Jackson.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *The House on Carroll Street.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Good Morning, Vietnam.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). Through 3/10: *Hope and Glory.* Opening 3/11: *When the Wind Blows.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). *Anna.* **CARNEGIE SCREENING ROOM—** (757-2131). *The Last Minute.*

44. SUTTON—57th St. east of Third Ave. (759-1411). *Moonstruck.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (757-2715). *The Dead.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *The Last Emperor.*

47. BIOGRAPH—57th St. east of Broadway (582-4582). 3/9: *The Great Ziegfeld.* 3/10-12: *Love Crazy; Another Thin Man.* 3/13-14: *Life With Father; To Mary—With Love.* 3/15-16: *I Love You Again; Rendezvous.*

48. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). Through 3/10: *Wall Street.* Opening 3/11: *Off Limits.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Empire of the Sun.*

50. PARIS—58th St. west of Fifth Ave. (688-2013). *The Grand Highway.*

51. D. W. GRIFFITH—59th St. west of Second Ave. (759-4630). *Shoot to Kill.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Three Men and a Baby.* #2—*And God Created Woman.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Moving.* **CORONET**—*Broadcast News.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Manon of the Spring; Jean de Florette.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Au Revoir Les Enfants. (Good-bye, Children.)* **CINEMA II**—(753-0774). *Good Morning, Vietnam.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Switching Channels.* #2—*A Night in the Life of Jimmy Reardon.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Frantic.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—Through 3/10: *The House on Carroll Street.* Opening. 3/11: *Masquerade.* #2—*Hairspray.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *A Month in the Country.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *The Unbearable Lightness of Being.*

65. UA EAST—First Ave. at 85th St. (249-5100). *A Night in the Life of Jimmy Reardon.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*School Daze.* #2—Through 3/10: *Moonstruck.* Opening 3/11: *Off Limits.*

67. LOEWS ORPHEUM—86th St. at Third Ave. (289-4607). #1—*Moving.* #2—*Action Jackson.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *The House on Carroll Street.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Girl From Hunan.* #2—*My Life as a Dog.* #3—*High Tide.*

82. CINEMA STUDIO—Broadway at 66th St. (877-4040). #1—*Babette's Feast.* #2—*Frida.*

83. REGENCY—Broadway bet. 67th–68th Sts (724-3700). *Shoot to Kill.*

84. EMBASSY 72ND STREET TWIN—Broadway at 72nd St. (724-6745). #1—*Broadcast News.* #2—*End of the Line.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Moonstruck.* #2—*The Unbearable Lightness of Being.* #3—*The Last Emperor.* #4—*Hairspray.* #5—*Good Morning, Vietnam.* #6—*Frantic.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*And God Created Woman.* #2—*The Dead.*

88. COLUMBIA CINEMA—Broadway bet. 103rd–104th Sts. (316-6660). Through 3/10: *School Daze.* Opening 3/11: *Off Limits.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Moving.* #2—*Switching Channels.*

90. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*Moving.* #2—*Shoot to Kill.* #3—*Action Jackson.* #4—*School Daze.* #5—*Prison.*

92. COLISEUM TWIN—Broadway at 181st St. (927-7200). #1—*Shoot to Kill.* #2—*Action Jackson.*

MUSEUMS, SOCIETIES, ETC.

ARTISTS SPACE—223 W. Broadway (226-3970). Free. Through 4/2: "Unacceptable Appetites," organized by Micki McGee; runs continuously 11–6:00.

ASIA SOCIETY—Park Ave. at 70th St. (517-2742). Series: $18, members; $22, nonmembers, single tickets, $5, members; $6, nonmembers. Through 3/25, presented in conjunction with Columbia University's Center for American Culture Studies: "Four By Four: Beyond Hollywood." 3/11 at 3 and 7: *Sunrise* (1986), dir. Yu Benzheng, with Pang Shu.

BROOKLYN CENTER CINEMA—Whitman Theatre, Nostrand Ave. and Ave. H, Brooklyn (718-780-5295). $5; senior citizens and students $4; children $3. 3/15 at 2, 5, and 8: *Anastasia* (1956), dir. Anatole Litvak, with Ingird Bergman and Yul Brenner.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). $3; senior citizens $2; students $1; museum admission extra. Through 4/24: "Black American Cinema: Images of a Culture." 3/10 at 2: *Ganja and Hess* (1973), dir. Bill Gunn.

CATSKILL CENTER FOR PHOTOGRAPHY, INC.—59A Tinker St., Woodstock, N.Y. (914-679-9957). $5. Through 3/13: "You Won't See This on MTV: Artist's Music Videos," a video exhibit.

CINEMA ITALIA—ROBERTO ROSSELLINI—Carnegie Screening Room, 887 Seventh Ave. at 57th (975-0217). *The Last Minute* (1 hr. 40 min.; 1988), dir. Pupi Avati, with Ugo Tognazzi and Diego Abatantuono.

CITICORP CENTER—Atrium at the Market, Third Ave. at 53rd–54th Sts. (559-2330). Free. Through 3/26: "Beat the $7 Movie Tab Film Festival." 3/12 at 7:30: *Roman Holiday* (1953), dir. William Wyler.

COLLECTIVE FOR LIVING CINEMA—41 White St. (925-2111). $5. 3/9 at 8: "Luis Bunuel in Mexico": *Nazarin* (1958), dir. Bunuel. 3/10 at 8: "The Gay and Lesbian Experimental Cinema: Group Show." 3/11 at 8: Screenings by Ken Brown. 3/12 at 8: "Black Maria Film Festival." 3/13 at 6: "Great Combos I." 3/14 at 8: "From Japan: Kenji Mizoguchi": *The Story of the Last Chrysanthemum* (1939). 3/15 at 8: "Hallucinogenic Comedies II: W. C. Fields/Robert Nelson-/Stuart Sherman."

COOPER-HEWITT MUSEUM—Fifth Ave. and 91st St. (860-6868). $5. Through 3/24: "Tati Film Festival." 3/10 at 6:30: *Playtime* (1969), with Barbara Dennek.

FILM SOCIETY OF LINCOLN CENTER—Alice Tully Hall, Lincoln Center (362-1911; 877-1800). Through 3/27: "New Directors/New Films." 3/11 at 6: *Tribute* (U.S.), dir. William Farley; *Who Killed Vincent Chin* (U.S.), dir. Christine Choy. 3/12 at 1: *Wedding in Galilee* (France), dir. Michel Khleifi; at 3:30 (See 3/11); at 6: *No Applause, Just Throw Money* (U.S.), dir. Karen Goodman; *Call Me Madame* (France), dir. Francoise Romand; at 8:30: *The Great Race* (Poland), dir. Jerzy Domaradzki. 3/13 at 1 (See 3/12 at 1); at 3:30: (See 3/12 at 6); at 6: *The Case of Herman the Stoker* (Poland), dir. Karol Irzykowski and *Sunday Pranks* (Poland), dir. Robert Glinski; at 8:30: *Keeping Love Alive* (Great Britain), dir. Stephen Garrett. 3/14 at 6: (See 3/13 at 8:30); at 8:30: (See 3/13 at 6). 3/15 at 6: *The Big Parade* (China), dir. Chen Kaige and *The Emperor's Naked Army Marches On* (Japan), dir. Kazuo Hara.

FRENCH INSTITUTE—22 E. 60th St. (355-6100). "Ciné-Club": $3.50; students and senior citizens $2.50. 3/9: *Un amour à Paris* (1987), dir. Merzak Allouache.

GOETHE HOUSE—1014 Fifth Ave., at 82nd St. (744-8310). Free. **Mark Goodson Theater, 2 Columbus**

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TUESDAY'S

Circle."Film and Politics." 3/14 at 6: *Drehort Berlin* (1987), dir. Helga Reidmeister. 3/9 at 6:30: "Richter and Beyond." 3/10 at 6:30: *Ghosts Before Breakfast* (1928), dir. Hans Richter; *Dada-Manifest* (1968), dir. Helmut Herbst.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. (860-1777). Free with museum admission. Through 5/1: "Chip Lord: Collaborative and Individual Tapes." Through 3/27: Part I: *Amarillo News Tape* (1980), dir. Chip Lord, Doug Hall, and Jody Proctor; *Easy Living* (1984), dir. Chip Lord.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Free with museum admission: $4, general; $2, students and seniors. Suns. at 12:30, 1:30, and 2:30: "Screenings From The National Jewish Archive of Broadcasting." 3/13: *The Last Journey* (1980); *A Family From Czernowitz.*

THE KITCHEN—512 W. 19th St. (255-5793). Free. Video Viewing Room open Tues.–Sat. 1–6. Through 3/31: "New-Erotic Video." 3/14 at 7: Open Screening in the Video Viewing Room.

THE KNITTING FACTORY—47 E. Houston ST. (219-3055). $3. Mondays at 8: "Films before Jazz." Independent film shorts.

LEHMAN COLLEGE—Carman Hall, Room B-04, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8833). Free. Screenings in conjunction with Women's History Month. 3/12 at 1: "What Does She Want? Fact is Stranger Than Fiction" a presentation of videos created by women.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). Contribution $4. "Personal Cinema Program." 3/11 at 8: "Jon Jost Program No. 1": *Speaking Directly: Some American Notes* (1973), dir. Jost. 3/12 at 8: "Jon Jost Program No. 2.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Free with museum admission. Wed.–Sat. noon–5, Tue. noon–8. Through 4/29: "Matinee Theater: Movie Stars on Television." Through 5/5: "WNET Thirteen Years on the Air." "Screenings for Children," Sats. 12:30 and 3.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Titus Theater 1:** 3/10 at 2:30: *Hellfire: A Journey From Hiroshima and Radio Bikini;* at 6: *Eyes on the Prize: America's Civil Rights Years.* 3/11–15: "New Films/New Directors."

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $5; senior citizens (Sun.–Thu.) $3; under 16, $2.50. 3/9 at 8: "In Celebration of St. Patrick's Day": *James Joyce's Women* (1983, Ireland), dir. Michel Pearce. 3/10 at 8: "Romantic Comedy in Hollywood—From Lubitsch to Sturges." *The Nutty Professor* (1963), dir. Jerry Lewis. 3/11–17: *Manon of the Spring* (1987, France); *Jean de Florette* (1986, France), both dir. Claude Berri.

NEW SCHOOL FOR SOCIAL RESEARCH—66 W. 12th St. (741-8903). 3/11 at 7, 3/12 at 10, 4:15, and 7:30: "Irish Film Festival."

NEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. (741-7650). Free; captioned for the hearing-impaired. 3/12 at 1:30: *Snow White and the Seven Dwarfs* (1937), dir. David Hand.

NEW YORK PUBLIC LIBRARY—Central Research Library, Fifth Ave. at 42nd St., Vincent Astor Gallery. Through 5/28: "Epics and Icons of the Silent Film Era," the influence of popular culture on silent film creators. **Donnell Library Center, 20 W. 53rd St.** (221-7676). 3/10 at noon: "Viewpoint...Feminist Narratives"; at 5:30: "Meet the Makers": Works by Sheila McLaughlin, who will be present. 3/11–13: "Folk Art Film Festival," held in conjunction with the Museum of American Folk Art. For further information, call 481-3080.

NEW YORK SOCIETY FOR ETHICAL CULTURE—2 West 64th St. (874-5210). Series ticket, $15; $5, single ticket. Through 3/27: "From Troy to Havana: Moral Tradition in a Global Perspective." 3/13 at 2: *Ceddo* (1977, Senegal), dir. Ousmane Semben.

PUBLIC THEATER—425 Lafayette St. (598-7171). $5; senior citizens and students $4. Through 3/18: "The Films of Marcel Pagnol." 3/9–10 at 7: *Letters From My Windmill* (1954), dir. Pagnol; at 9:30: *The Welldigger's Daughter* (1940), dir. Pagnol. 3/11–13 at 7: *Topaze* (1933), dir. Pagnol; at 9:30: *Cesar* (1936), dir. Pagnol. 3/15 at 6: *The Fanny Trilogy: Marius, Fanny,* and *Cesar.*

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens (718-592-2405). Free with museum admission. Through 3/26: "Films and Video: 6 Photographers," in conjunction with the current exhibit, "Photography and Art." 3/12 at 2: selected videos by William Wegman.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718- 727-1135). $1, members; $2, non-members. "Film Series '88." 3/13 at 1:30: "Women on Film."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-0537). Free with museum admission. "New American Filmmakers Series," through 4/10: Liz Phillips. Through 3/30 at the Equitable Center Branch, 787 7th Ave: "Video Art: Expanded Forms."

YM & YWHA—92nd St. branch, 1395 Lexington Ave. (427-6000; Y-Charge: 996-1100). "Lens on Israel: Society Through its Cinema." 3/13 at 7:30: *Dreamers* (1986), dir. Uri Barbash. Through 3/31: "Cinematalk: Plays Into Film." 3/10 at 8: *Trip to Bountiful* (1985), dir. Peter Masterson.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Prison.* #2—*Moving.* #3—*Action Jackson.*

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*Shoot to Kill.* #2—*Frantic.* #3—*Moonstruck.* #4—*A Night in the Life of Jimmy Reardon.*

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—*Shoot to Kill.* #2—Through 3/10: *Three Men and a Baby.* Beg. 3/11: *Off Limits.*

103. DALE—W. 231st St. at Broadway (884-5300). #1—*Frantic.* #2—*Shoot to Kill.*

104. DOVER—Boston Rd. at E. 174th St. (542-3511). Through 3/10: *Shoot to Kill.* Beg. 3/11: *Off Limits.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—Through 3/10: *Frantic.* Beg. 3/11: *Vice Versa.* #2—Through 3/10: *Moonstruck.* Beg. 3/11: *Off Limits.* #3—*Prison.* #4—*A Night in the Life of Jimmy Reardon.*

107. KENT—E. 167th St. nr. Grand Concourse (538-4000). Through 3/10: *School Daze.* Beg. 3/11: *Off Limits.*

108. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Prison.* #2—*The Serpent and the Rainbow.* #3—*Three Men and a Baby.* #4—*Moving.*

109. PALACE—Unionport Rd. at E. Tremont Ave. (829-3900). #1—Program Unavailable. #2—Program Unavailable. #3—Program Unavailable. #4—Program Unavailable.

110. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1 *Good Morning, Vietnam.* #2—*Moonstruck.*

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—Through 3/10: *School Daze.* Beg. 3/11: *Off Limits.* #2—*Shoot to Kill.* #3—*Action Jackson.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*Three Men and a Baby.* #2—*The Serpent and the Rainbow.* #3—*Prison.* #4—*Fatal Attraction.* #5—*And God Created Woman.* #6—*Shoot to Kill.* #7—*Switching Channels.* #8—*School Daze.* #9—*A Night in the Life of Jimmy Reardon.* #10—*Frantic.* #11—*Action Jackson.* #12—Good Morning, *Vietnam.* #13—*Moonstruck; Moving.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Switching Channels.* #2—Through 3/10: *And God Created Woman.* Beg. 3/11: *Off Limits.* #3—*Shoot to Kill.* #4—*A Night in the Life of Jimmy Reardon.* #5—*Good Morning, Vietnam.* #6—*Three Men and a Baby.* #7—Through 3/10: *Fatal Attraction.* Beg. 3/11: *Vice Versa.*

202. BENSON—86th St. at 20th Ave. (372-1617). #1—Program Unavailable. #2—Program Unavailable.

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Frantic.* #2—*Switching Channels.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Shoot to Kill.* #2—*Moving.* #3—*Frantic.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Moonstruck.* #2—*Good Morning, Vietnam.*

207. COLISEUM—Fourth Ave. at 52nd St. (492-7707). #1—*Frantic.* #2—*Moving.* #3—Through 3/10: *A Night in the Life of Jimmy Reardon.* Beg. 3/11: *Off Limits.* #4—*Prison.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Prison.* #2—Through 3/10: *School Daze.* Beg. 3/11: *Off Limits.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—Through 3/10: *Action Jackson.* Beg. 3/11: *Off Limits.* #2—*School Daze.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Frantic.* #2—*Moving.* #3—Through 3/10: *Prison.* Beg. 3/11: *Hairspray.* #4—Through 3/10: *Action Jackson; The Serpent and the Rainbow.* Beg. 3/11: *Masquerade.* #5—*Moonstruck.*

212. KENT—Coney Island Ave. nr. Ave. H (338-3371). #1—*Ironweed.* #2—*Moonstruck.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Moving.* #2—*A Night in the Life of Jimmy Reardon.* #3—*Moonstruck.* #4—*Action Jackson.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*The Serpent and the Rainbow.* #2—*And God Created Woman.* #3—*School Daze.* #4—*Shoot to Kill.* #5—*Frantic.*

215. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—*Switching Channels.* #2—*Good Morning, Vietnam.*

216. LOEWS METROPOLITAN—Fulton St. at Jay St. (875-4024). #1—*Moving.* #2—*Shoot to Kill.* #3—*Prison.* #4—*Fatal Attraction.*

217. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Good Morning, Vietnam.* #2—*Prison.* #3—*Moonstruck.*

218. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—Through 3/10: *Switching Channels.* Beg. 3/11: *Vice Versa.* #2—*Frantic.* #3—*A Night in the Life of Jimmy Reardon.* #4—Through 3/10: *Moving.* Beg. 3/11: *Off Limits.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Moonstruck.* #2—*A Night in the Life of Jimmy Reardon.* #3—*Shoot to Kill.* #4—*Frantic.* #5—Through 3/10: *Three Men and a Baby.* Beg. 3/11: *Switching Channels.* #6—Through 3/10: *Good Morning, Vietnam.* Beg. 3/11: *Moving.* #7—*The Last Emperor.* #8—*Satisfaction.* #9—Through 3/10: *She's Having a Baby.* Beg. 3/11: *Good Morning, Vietnam.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—Through 3/10: *And God Created Woman.* Beg. 3/11: *Vice Versa.* #2—*Switching Channels.* #3—*Moving.* #4—Through 3/10: *Prison* Beg. 3/11: *Masquerade.* #5—Through 3/10: *Frantic.* Beg. 3/11: *Hairspray.* #6—Through 3/10: *Fatal Attraction.* Beg. 3/11: *Off Limits.*

221. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—*School Daze.* #2—*Broadcast News.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Prison.* #2—Through 3/10: *Shoot to Kill.* Beg. 3/11: *Off Limits.* #3—*Moving.* #4—*Action Jackson.* #5—*School Daze.*

223. WALKER—18th Ave. at 64th St. (232-4500). #1—*Action Jackson.* #2—*Three Men and a Baby.* #3—Through 3/10: *Scavengers.* Beg. 3/11: *Off Limits.* #4—*Shoot to Kill.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—Through 3/10: *Switching Channels.* Beg. 3/11: *Off Limits.* #2—*Prison.* #3—*Shoot to Kill.* #4—Beg. 3/11: *Moving.* Beg. 3/11: *Vice Versa.* #5—*Action Jackson.* #6—*Scavengers.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Moonstruck.* #2—*Moving.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Good Morning, Vietnam.* #2—*Switching Channels.* #3—*Shoot to Kill.* #4—Through 3/10: *A Night in the Life of Jimmy Reardon.* Beg. 3/11: *Vice Versa.*

303. CORONA—PLAZA—(639-7722). Through 3/10: *Prison.* Beg. 3/11: *The Serpent and the Rainbow.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Frantic.* #2—*Switching Channels.* #3—*And God Created Woman.* #4—Through 3/10: *Good Morning, Vietnam.* Beg. 3/11: *Off Limits.* #5—Through 3/10: *Shoot to Kill.* Beg. 3/11: *Vice Versa.* #6—*The Last Emperor.* #7—*A Night in the Life of Jimmy Reardon.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Prison.* #2—*Apprentice to Murder.* #3—*The Serpent and the Rainbow.*

306. FLUSHING—UA QUARTET—(359-6777). #1—Through 3/10: *And God Created Woman.* Beg. 3/11: *Off Limits.* #2—*Frantic.* #3—*Prison.* #4—Through 3/10: *Action Jackson.* Beg. 3/11: *Vice Versa.*

307. FLUSHING—UTOPIA—(454-2323). #1—*Broadcast News.* #2—*Good Morning, Vietnam.*

308. FOREST HILLS—CINEMART—(261-2244). #1—*Three Men and a Baby.* #2—*Fatal Attraction; Cinderella.*

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—Through 3/10: *A Night in the Life of Jimmy Reardon.* Beg. 3/11: *Vice Versa.* #2—*The Last Emperor.* #3—*Good Morning, Vietnam.*

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Frantic.* #2—*Switching Channels.*

311. FOREST HILLS—LOEWS TRYLON—(459-8944). *Moonstruck.*

312. FOREST HILLS—MIDWAY—(261-8572). #1—*Moving.* #2—*Shoot to Kill.* #3—*School Daze.* #4—Through 3/10: *Action Jackson.* Beg. 3/11: *Off Limits.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—*Frantic.* #2—Through 3/10: *Good Morning, Vietnam.* Beg. 3/11: *Hairspray.* #3—Through 3/10: *A Night in the Life of Jimmy Reardon.* Beg. 3/11: *Off Limits.* #4—*Shoot to Kill.* #5—*Hope and Glory.*

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Switching Channels.* #2—*Frantic.*

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—Through 3/10: *Shoot to Kill.* Beg. 3/11: *Off Limits.* #2—*Moving.* #3—*Prison.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—*Moonstruck.* #2—*Wall Street.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Shoot to Kill.* #2—Through 3/10: *Frantic.* Beg. 3/11: *Vice Versa.* #3—Through 3/10: *Moonstruck.* Beg. 3/11: *Off Limits.*

319. QUEENS VILLAGE—COMMUNITY—(464-7164). #1—*School Daze.* #2—*Prison; The Serpent and the Rainbow.*

320. REGO PARK—DRAKE—(457-4002). Through 3/10: *Wall Street.* Through 3/11: *Three Men and a Baby.*

321. ROCKAWAY PARK—SURFSIDE—(945-4632). #1—*Three Men and a Baby.* #2—*The Serpent and the Rainbow.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Good Morning, Vietnam.* #2—*Shoot to Kill.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Hope and Glory.* #2—*Good Morning, Vietnam.*

401. NEW DORP—HYLAN—(351-6601). #1—*Moonstruck.* #2—*Frantic.*

402. NEW DORP—LANE—(351-2110). *Shoot to Kill.*

404. NEW DORP—FOX PLAZA—(987-6800). #1—*A Night in the Life of Jimmy Reardon.* #2—*And God Created Woman.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Moonstruck.* #2—*A Night in the Life of Jimmy Reardon.* #3—*Moving.* #4—*Frantic.* #5—*Shoot to Kill.* #6—*Switching Channels.* #7—Through 3/10: *Three Men and a Baby.* Beg. 3/11: *Masquerade.* #8—Through 3/10: *Prison.* Beg. 3/11: *Vice Versa.* #9—Through 3/10: *Action Jackson.* Beg. 3/11: *Off Limits.* #10—*Good Morning, Vietnam.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*The Last Emperor.* #2—*Shoot to Kill.*

501. BELLMORE—MOVIES—(783-7200). Through 3/10: *Fatal Attraction.* Beg. 3/11: *The Last Emperor.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Wall Street.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Moving.* #2—*Frantic.* #3—Through 3/10: *A*

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Night in the Life of Jimmy Reardon. Beg. 3/11: *Off Limits.* #4—Through 3/10: *Action Jackson.* Beg. 3/11: *Vice Versa.*

504. FRANKLIN SQUARE—FRANLKIN—(775-3257). #1—*Moonstruck.* #2—*Good Morning, Vietnam.* #3—Through 3/10: *Shoot to Kill.* Beg. 3/11: *Masquerade.* #4—Through 3/10: *A Night in the Life of Jimmy Reardon.* Beg. 3/11: *Off Limits.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*A Night in the Life of Jimmy Reardon.* #2—*Switching Channels.* #3—*Moving.* #4—*Frantic.* #5—*Shoot to Kill.* #6—*Moonstruck.* #7—*School Daze.* #8—*Good Morning, Vietnam.*

506. GREAT NECK—SQUIRE—(466-2020). #1—*Moving.* #2—*Frantic.* #3—Through 3/10: *And God Created Woman.* Beg. 3/11: *Off Limits.*

507. HEWLETT—HEWLETT—(791-6768). *Shoot to Kill.*

508. HICKSVILLE—HICKSVILLE—(931-0749). #1—*And God Created Woman.* #2—*Prison.*

509. HICKSVILLE—MID-PLAZA—(433-2400). #1—*Moving.* #2—*A Night in the Life of Jimmy Reardon.* #3—*Frantic.* #4—Through 3/10: *Shoot to Kill.* Beg. 3/11: *Off Limits.* #5—*The House on Carroll Street.* #6—*Moonstruck.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Moving.* #2—*And God Created Woman.* #3—*Frantic.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Wall Street.* #2—*Broadcast News.*

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1—*Switching Channels.* #2—*Moonstruck.* #3—*Shoot to Kill.* #4—*The Unbearable Lightness of Being.* #5—*Three Men and a Baby.* #6—*Good Morning, Vietnam.*

513. LONG BEACH—PARK AVENUE—(432-0576). Through 3/10: *Three Men and a Baby.* Beg. 3/11: *Shoot to Kill.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Switching Channels.* #2—Through 3/10: *The Unbearable Lightness of Being.* Beg. 3/11: *Vice Versa.* #3—*Broadcast News.* #4—Through 3/10: *A Night in the Life of Jimmy Reardon.* Beg. 3/11: *Off Limits.*

515. MALVERNE—TWIN—(599-6966). #1—Through 3/10: *My Life as a Dog.* Beg. 3/11: *Three Men and a Baby.* #2—*Wall Street.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Switching Channels.* #2—*Good Morning, Vietnam.* #3—*A Night in the Life of Jimmy Reardon.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—Through 3/10: *Prison.* Beg. 3/11: *Masquerade.* #2—*Moonstruck.* #3—*Moving.* #4—*Frantic.* #5—Through 3/10: *A Night in the Life of Jimmy Reardon.* Beg. 3/11: *Off Limits.* #6—*Good Morning, Vietnam.* #7—*Shoot to Kill.* #8—*Three Men and a Baby.* #9—Through 3/10: *Action Jackson.* Beg. 3/11: *Vice Versa.*

518. MASSAPEQUA—PEQUA—(799-6464). *Switching Channels.*

519. MERRICK—TWIN—(546-1270). #1—*Broadcast News.* #2—*Shoot to Kill.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Broadcast News.* #2—*Frantic.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Three Men and a Baby.* #2—*Ironweed.*

523. PORT WASHINGTON—MOVIES—(944-6200). #1—*Moving.* #2—*Hope and Glory.* #3—*Broadcast News.* #4—*Frantic.* #5—*Moonstruck.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Good Morning, Vietnam.* #2—*Moonstruck.*

526. ROSLYN—ROSLYN—(621-8488). #1—Through 3/10: *The Last Emperor.* Beg. 3/11: *Vice Versa.* #2—*The Dead.*

527. SYOSSET—SYOSSET—(921-5810). #1—*The Last Emperor.* #2—Through 3/10: *Ironweed.* Beg. 3/11: *Vice Versa.* #3—*Good Morning, Vietnam.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Switching Channels.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*The House on Carroll Street.* #2—*Switching Channels.* #3—*A Night in the Life of Jimmy Reardon.* #4—*School Daze.* #5—*Three Men and a Baby.* #6—*Frantic.* #7—*Good Morning, Vietnam.* #8—*Moving.* #9—*Action Jackson.* #10—*The Serpent and the Rainbow.* #11—*Shoot to Kill.* #12—*Moonstruck.* #13—*Prison; The Unbearable Lightness of Being.*

531. WANTAGH—WANTAGH—(781-6969). *Fatal Attraction.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—Through 3/10: *Prison.* Beg. 3/11: *Vice Versa.* #2—*Moving.* #3—Through 3/10: *And God Created Woman.* Beg. 3/11: *Off Limits.*

533. WESTBURY—WESTBURY—(333-1911). #1—*Jean de Florette.* #2—*Manon of the Spring.* #3—*Half of Heaven.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—Through 3/10: *Prison.* Beg. 3/11: *Switching Channels.* #2—*Moving.* #3—Through 3/10: *A Night in the Life of Jimmy Reardon.* Beg. 3/11: *Off Limits.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*Good Morning, Vietnam.* #2—*And God Created Woman.* #3—*Empire of the Sun.*

602. BAY SHORE—CINEMA—(665-1722). Through 3/10: *Switching Channels.* Beg. 3/11: *Vice Versa.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Moonstruck.* #2—*Frantic.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*A Night in the Life of Jimmy Reardon.* #2—*And God Created Woman.* #3—*Shoot to Kill.* #4—*Three Men and a Baby.* #5—*Moonstruck.* #6—*Good Morning, Vietnam.* #7—*Frantic.* #8—*Action Jackson.* #9—*The Serpent and the Rainbow; Batteries Not Included.* #10—*Moving.* #11—*Switching Channels.* #12—*Prison.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*The House on Carroll Street.* #2—*A Night in the Life of Jimmy Reardon.* #3—*Action Jackson.* #4—*Moving.* #5—*Three Men and a Baby.* #6—*Shoot to Kill.* #7—*The Serpent and the Rainbow; Fatal Attraction.* #8—*Prison.* #9—*The Unbearable Lightness of Being.* #10—*Good Morning, Vietnam.* #11—*Moonstruck.* #12—*Frantic; Switching Channels.*

609. COMMACK—CINEPLEX ODEON—(499-4545). #1—*And God Created Woman.* #2—*Broadcast News.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Moonstruck.* #2—*Frantic.* #3—*Moving.* #4—*Switching Channels.* #5—*Good Morning, Vietnam.* #6—Through 3/10: *A Night in the Life of Jimmy Reardon.* Beg. 3/11: *Off Limits.* #7—Through 3/10: *Shoot to Kill.* Beg. 3/11: *Vice Versa.* #8—Through 3/10: *Prison.* Beg. 3/11: *Hairspray.*

611. CORAM—PINE—(698-6442). #1—*Wall Street.* #2—*Broadcast News.* #3—Program Unavailable. #4—Program Unavailable.

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Frantic.* #2—*Switching Channels.* #3—*And God Created Woman.* #4—*Moonstruck.* #5—*The Last Emperor.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Moonstruck.* #2—Program Unavailable.

616. HUNTINGTON—SHORE—(421-5200). #1—*Good Morning, Vietnam.* #2—*Three Men and a Baby.* #3—*The Last Emperor.* #4—*Shoot to Kill.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Moonstruck.*

618. ISLIP—ISLIP—(581-5200). #1—*Good Morning, Vietnam.* #2—*Shoot to Kill.* #3—Through 3/10: *A Night in the Life of Jimmy Reardon.* Beg. 3/11: *Off Limits.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). *A Night in the Life of Jimmy Reardon.*

620. LINDENHURST—LINDENHURST—(888-5400). Through 3/10: *Nuts.* Beg. 3/11: *Ironweed.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Moonstruck.* #2—Through 3/10: *A Night in the Life of Jimmy Reardon.* Beg. 3/11: *Off Limits.* #3—*Frantic.* #4—*Moving.* #5—Through 3/10: *Good Morning, Vietnam.* Beg. 3/11: *Vice Versa.* #6—Through 3/10: *Shoot to Kill.* Beg. 3/11: *Hairspray.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 3/10: *Nuts.* Beg. 3/11: *Ironweed.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Shoot to Kill.* #2—Through 3/10: *Scavengers.* Beg. 3/11: *Vice Versa.* #3—*Action Jackson.* #4—Through 3/10: *Prison.* Beg. 3/11: *Masquerade.* #5—*Moving.* #6—*And God Created Woman.* #7—*Good Morning, Vietnam.* #8—Through 3/10: *A Night in the Life of Jimmy Reardon.* Beg. 3/11: *Off Limits.* #9—*Three Men and a Baby.* #10—*Frantic.* #11—*Moonstruck.* #12—Through 3/10: *Ironweed.* Beg. 3/11: *Hairspray.* #13—*Switching Channels.*

626. PATCHOGUE—TRIPLEX—(475-0601). #1—*Satisfaction.* #2—*The Serpent and the Rainbow.* #3—Through 3/10: *She's Having a Baby.* Beg. 3/11: *Ironweed.*

627. PORT JEFFERSON—MINI EAST—(928-6555). *Frantic.* **WEST**—*The Last Emperor.*

630. SAG HARBOR—SAG HARBOR—(725-0010). Through 3/10: *Hope and Glory.* Beg. 3/11: *The Dead.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—Through 3/10: *Broadcast News.* Beg. 3/11: *Masquerade.* #2—*And God Created Woman.* #3—*Frantic.*

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 3/10: *Frantic.* Beg. 3/11: *Vice Versa.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Moving.* #2—*Frantic.* #3—Through 3/10: *Broadcast News.* Beg. 3/11: *Masquerade.* #4—Through 3/10: *A Night in the Life of Jimmy Reardon.* Beg. 3/11: *Vice Versa.* #5—Through 3/10: *Good Morning, Vietnam.* Beg. 3/11: *Hairspray.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Good Morning, Vietnam.* #2—*Moonstruck.* #3—*The Unbearable Lightness of Being.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Shoot to Kill.* #2—*Three Men and a Baby.*

637. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Moonstruck.* #2—Through 3/10: *The Last Emperor.* Beg. 3/11: *Masquerade.*

638. WESTHAMPTON—WESTHAMPTON—(288-1500). Through 3/10: *Shoot to Kill.* Beg. 3/11: *Vice Versa.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—Through 3/10: *Good Morning, Vietnam.* Beg. 3/11: *Masquerade.* #2—*Moonstruck.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Switching Channels.* #2—*The Last Emperor.* #3—Through 3/10: *Ironweed.* Beg. 3/11: *Vice Versa.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Moonstruck.* #2—*School Daze.*

704. HARRISON—CINEMA—(835-5952). *Shoot to Kill.*

705. HARTSDALE—CINEMA—(428-2200). #1—*A Night in the Life of Jimmy Reardon.* #2—*And God Created Woman.* #3—*Frantic.* #4—*Empire of the Sun.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Shoot to Kill.* #2—*Three Men and a Baby.* #3—*The Unbearable Lightness of Being.* #4—*A Night in the Life of Jimmy Reardon.* #5—*Good Morning, Vietnam.* #6—*Moonstruck.* #7—*The Last Emperor.* #8—*Frantic.* #9—*Moonstruck.* #10—*Switching Channels.*

707. LARCHMONT—PLAYHOUSE—(834-3001). Through 3/10: *A Night in the Life of Jimmy Reardon.* Beg. 3/11: *Vice Versa.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Good Morning, Vietnam.* #2—*Frantic.* #3—*Prison.* #4—Through 3/10: *And God Created Woman.* Beg. 3/11: *Off Limits.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—Through 3/10: *The Last Emperor.* Beg. 3/11: *Off Limits.* #2—*Frantic.* #3—*Switching Channels.* #4—*Broadcast News.* #5—Through 3/10: *Shoot to Kill; Cinderella.* Beg. 3/11: *Vice Versa.*

710. MOUNT VERNON—PARKWAY—(664-3311). *Hope and Glory.*

711. NEW ROCHELLE—PROCTORS—(632-1100). #1—*Moving.* #2—*School Daze.*

712. NEW ROCHELLE—TOWN—(632-9700). *Moonstruck.*

713. OSSINING—ARCADIAN—(941-5200). #1—*Broadcast News.* #2—*Hope and Glory.* #3—*Fatal Attraction.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Frantic.* #2—Through 3/10: *Broadcast News.* Beg. 3/11: *Masquerade.* #3—*Three Men and a Baby.* #4—*Moonstruck.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Moving.* #2—*And God Created Woman.* #3—*Good Morning, Vietnam.* #4—*Prison.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Shoot to Kill.*

718. RYE—RYE RIDGE—(939-8177). #1—*Moonstruck.* #2—*Switching Channels.*

719. SCARSDALE—FINE ARTS—(723-6699). *The Dead.*

720. SCARSDALE—PLAZA—(725-0078). *Broadcast News.*

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*Broadcast News.* #2—*Prison.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Good Morning, Vietnam.* #2—*Moonstruck.* #3—*Moving.* #4—*Three Men and a Baby.*

723. YONKERS—MOVIELAND—(793-0002). #1—*The House on Carroll Street.* #2—Through 3/10: *A Night in the Life of Jimmy Reardon.* Beg. 3/11: *Hairspray.* #3—*Action Jackson.* #4—*Frantic.* #5—*Shoot to Kill.* #6—*The Unbearable Lightness of Being.*

724. YONKERS—NEW BROADWAY—(423-0515). #1—*Moving.* #2—*Prison.* #3—*School Daze.*

725. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-1500). #1—*Frantic.* #2—*Prison.* #3—*Shoot to Kill.* #4—*Moonstruck.* #5—Through 3/10: *The Last Emperor.* Beg. 3/11: *Vice Versa.* #6—Through 3/10: *A Night in the Life of Jimmy Reardon.* Beg. 3/11: *Masquerade.* #7—*Switching Channels.*

726. YORKTOWN HEIGHTS—TRIANGLE—(245-8850). #1—Through 3/10: *Action Jackson.* Beg. 3/11: *Broadcast News.* #2—Through 3/10: *The Serpent and the Rainbow.* Beg. 3/11: *Three Men and a Baby.*

Rockland County

752. NANUET—MALL—(623-6336). *The Dead.*

753. NANUET—MOVIES—(623-0211). #1—*Moonstruck.* #2—*Moving.* #3—*The Serpent and the Rainbow.* #4—*Good Morning, Vietnam.* #5—*The Unbearable Lightness of Being.*

755. NEW CITY—TOWN—(634-5100). #1—Through 3/10: *Three Men and a Baby.* Beg. 3/11: *Off Limits.* #2—*Moonstruck.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Frantic.* #2—Through 3/10: *A Night in the Life of Jimmy Reardon.* Beg. 3/11: *Vice Versa.*

757. NYACK—CINEMA EAST—(358-6631). *Shoot to Kill.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*A Night in the Life of Jimmy Reardon.* #2—*Good Morning, Vietnam.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Moonstruck.*

761. SPRING VALLEY—CINEMA 45—(352-1445). *Hope and Glory.*

762. SPRING VALLEY—PIX—(425-6902). #1—*Switching Channels.* #2—Through 3/10: *Wall Street.* Beg. 3/11: *Masquerade.*

763. STONY POINT—9 W—(942-0303). *Satisfaction.*

764. SUFFERN—LAFAYETTE—(357-6030). *Three Men and a Baby.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—(775-0070). #1—Program Unavailable. #2—*Three Men and a Baby.*

801. DANBURY—CINE—(743-2200). #1—*Switching Channels.* #2—*Good Morning, Vietnam.* #3—*Moonstruck.*

802. DANBURY—CINEMA—(748-2923). #1—*Frantic.* #2—*The Last Emperor.*

803. DANBURY—PALACE—(748-7496). #1—*A Night in the Life of Jimmy Reardon.* #2—*Shoot to Kill.* #3—*Moving.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Shoot to Kill.* #2—*Three Men and a Baby.*

806. FAIRFIELD—COUNTY—(334-1411). *A Night in the Life of Jimmy Reardon.*

807. GREENWICH—CINEMA—(869-6030). #1—*The Unbearable Lightness of Being.* #2—Program Unavailable.

808. GREENWICH—PLAZA—(869-4030). #1—*Broadcast News.* #2—*The Last Emperor.* #3—*Good Morning, Vietnam.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Good Morning, Vietnam.* #2—*Switching Channels.*

810. NORWALK—CINEMA—(838-4504). #1—*Broadcast News.* #2—*Frantic.*

811. NORWALK—NORWALK—(866-9202). *A Night in the Life of Jimmy Reardon.*

812. RIDGEFIELD—CINEMA—(438-3338). *Throw Mama From the Train.*

813. SOUTH NORWALK—SONO—(866-9202). 3/9-10: *Orphans.* 3/11-17: *Sammy and Rosie Get Laid.*

814. SPRINGDALE—STATE—(325-0250). *Three Men and a Baby.*

815. STAMFORD—AVON—(324-9205). #1—*Moving.* #2—*And God Created Woman.*

816. STAMFORD—CINEMA—(324-3100). #1—*Switching Channels.* #2—*Frantic.* #3—*Shoot to Kill.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Moonstruck.* #2—*A Night in the Life of Jimmy Reardon.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Switching Channels.* #2—*Frantic.* #3—Through 3/10: *A Night in the Life of Jimmy Reardon.* Beg. 3/11: *Off Limits.* #4—*Three Men and a Baby.* #5—*Prison.* #6—*Shoot to Kill.*

819. TRUMBULL—TRANS-LUX—(374-0462). #1—*Good Morning, Vietnam.* #2—*Moving.* #3—*Frantic.*

820. WESTPORT—FINE ARTS—(227-3324). #1—Program Unavailable. #2—*The Unbearable Lightness of Being.* #3—(227-9619). *Good Morning, Vietnam.* #4—(226-6666). Program Unavailable.

821. WESTPORT—POST—(227-0500). *Moonstruck.*

822. WILTON—CINEMA—(762-5678). *Shoot to Kill.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873). #1—*Broadcast News.* #2—*Frantic.* #3—*The Serpent and the Rainbow; And God Created Woman.*

901. JERSEY CITY—HUDSON PLAZA—(433-1100). #1—*And God Created Woman.* #2—*A Night in the Life of Jimmy Reardon.*

902. JERSEY CITY—STATE—(653-5200). #1—*School Daze.* #2—Through 3/10: *Action Jackson.* Beg. 3/11: *Off Limits.* #3—*Prison.* #4—*Moving.*

903. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*The House on Carroll Street.* #2—*A Night in the Life of Jimmy Reardon.* #3—*The Serpent and the Rainbow.* #4—*School Daze.* #5—*Three Men and a Baby.* #6—*Switching Channels.* #7—*Frantic.* #8—*Prison.*

904. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Moonstruck.* #2—*Action Jackson.* #3—*Moving.* #4—*Good Morning, Vietnam.* #5—*Shoot to Kill.* #6—*The Unbearable Lightness of Being.*

906. WEST NEW YORK—MAYFAIR—(865-2010). *Raw.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). Through 3/10: *Action Jackson.* Beg. 3/11: *Vice Versa.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Three Men and a Baby.* #2—*The Serpent and the Rainbow.*

912. CEDAR GROVE—CINEMA 23—(239-1462). Through 3/10: *Prison.* Beg. 3/11: *Off Limits.*

913. IRVINGTON—CASTLE—(372-9324). #1—*Moving.* #2—*School Daze.*

914. LIVINGSTON—COLONY—(992-0800). *Good Morning, Vietnam.*

915. MAPLEWOOD—MAPLEWOOD—(763-3100). *The Last Emperor.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Moonstruck.* #2—*Wall Street.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*The House on Carroll Street.* #2—*Good Morning, Vietnam.* #3—*Moonstruck.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*School Daze.* #2—*Shoot to Kill.* #3—*Moving.*

919. NUTLEY—FRANKLIN—(667-1777). #1—*Fatal Attraction.* #2—*Moonstruck.* #3—*Good Morning, Vietnam.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Switching Channels.* #2—Through 3/10: *A Night in the Life of Jimmy Reardon.* Beg. 3/11: *Vice Versa.* #3—*And God Created Woman.*

921. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*And God Created Woman.* #2—*Frantic.* #3—*A Night in the Life of Jimmy Reardon.*

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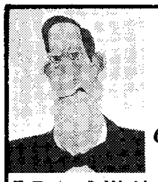

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Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Wall Street.*

931. CRANFORD—CRANFORD—(276-9120). #1—*And God Created Woman.* #2—*Moonstruck.*

932. ELIZABETH—ELMORA—(352-3483). *Moving.*

933. LINDEN—QUAD—(925-9787). #1—*Moonstruck.* #2—*Shoot to Kill.* #3—*Good Morning, Vietnam.* #4—*The Serpent and the Rainbow; Cinderella.*

935. UNION—LOST PICTURE SHOW—(964-4497). *The Last Emperor.*

936. UNION—UNION—(686-4373). #1—*A Night in the Life of Jimmy Reardon.* #2—Program Unavailable.

937. WESTFIELD—RIALTO—(232-1288). #1—Through 3/10: *Broadcast News.* Beg. 3/11: *Vice Versa.* #2—*Switching Channels.* #3—*Shoot to Kill.*

938. WESTFIELD—TWIN—(654-4720). #1—*Three Men and a Baby.* #2—*Good Morning, Vietnam.*

Bergen County

950. BERGENFIELD—TWIN—(385-1600). #1—*Good Morning, Vietnam.* #2—*Broadcast News.*

951. CLOSTER—CLOSTER—(768-8800). Through 3/10: *And God Created Woman.* Beg. 3/11: *Masquerade.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Moving.* #2—*Good Morning, Vietnam.* #3—*Shoot to Kill.* #4—*Switching Channels.*

953. EMERSON—TOWN—(261-1000). #1—*Switching Channels.* #2—Through 3/10: *Ironweed.* Beg. 3/11: *Off Limits.*

954. FAIR LAWN—HYWAY—(796-1717). #1—Through 3/10: *The Last Emperor.* Beg. 3/11: *Switching Channels.* #2—*School Daze.*

955. FAIRVIEW—TWIN—(941-2424). #1—*Moonstruck.* #2—Program Unavailable.

956. FORT LEE—LINWOOD—(944-6900). #1—Through 3/10: *And God Created Woman.* Beg. 3/11: *Off Limits.* #2—*Frantic.*

958. OAKLAND—TWIN—(337-4478). #1—*Fatal Attraction.* #2—*Frantic.*

959. PARAMUS—CINEMA 35—(845-5070). Through 3/10: *Switching Channels.* Beg. 3/11: *Vice Versa.*

960. PARAMUS—DRIVE-IN—(368-1440). Program Unavailable.

961. PARAMUS—BERGEN MALL—(845-4449). *The House on Carroll Street.*

962. PARAMUS—ROUTE 4—(487-7909). #1—*Moonstruck.* #2—*The Unbearable Lightness of Being.* #3—*She's Having a Baby.* #4—*A Night in the Life of Jimmy Reardon.* #5—*Three Men and a Baby.* #6—*Good Morning, Vietnam.* #7—*Action Jackson.* #8—*The Serpent and the Rainbow.* #9—*Broadcast News.* #10—*Frantic.*

963. PARAMUS—ROUTE 17—(843-3830). #1—*Moving.* #2—*And God Created Woman.* #3—*Shoot to Kill.*

964. RAMSEY—CINEMA—(825-2090). *Moonstruck.*

965. RAMSEY—INTERSTATE—(327-0153).Program Unavailable.

966. RIDGEFIELD PARK—RIALTO—(641-0617). *Broadcast News.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Good Morning, Vietnam.* #2—*A Night in the Life of Jimmy Reardon.* #3—*Three Men and a Baby.* #4—*Broadcast News.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*Anna.* #2—*Broadcast News; Pinocchio and the Emperor of the Night.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Switching Channels.* #2—*Moving.* #3—*Shoot to Kill.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*Moonstruck.* #2—*A Night in the Life of Jimmy Reardon.* #3—*Frantic.* #4—*Three Men and a Baby.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*Three Men and a Baby.* #2—*Fatal Attraction.* #3—*Moonstruck.*

972. WESTWOOD—PASCACK—(664-3200). #1—*Frantic.* #2—Through 3/10: *A Night in the Life of Jimmy Reardon.* Beg. 3/11: *Vice Versa.* #3—*Shoot to Kill.* #4—*Good Morning, Vietnam.*

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BRIEF MOVIE REVIEWS

COMPILED BY CATHY HAINER

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the *listings pages immediately preceding this section.*

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

ACTION JACKSON—(1 hr. 33 min.; 1988) While investigating a series of Union official slayings, a Detroit cop uncovers an auto magnate's plot to take control of the Unions. With Carl Weathers, Craig T. Nelson, and Vanity. Written by Robert Reneau. Dir. Craig T. Baxley. R. **24, 31, 36, 37, 67, 90, 92, 100, 111, 112, 112, 200, 209, 210, 213, 216, 219, 220, 222, 223, 300, 306, 308, 312, 406, 501, 503, 517, 530, 531, 606, 608, 608, 625, 626, 713, 723, 725, 763, 902, 904, 910, 919, 958, 962, 971**

AND GOD CREATED WOMAN—(1 hr. 34 min. 1988) A remake of the original with Brigitte Bardot, the tale of a young girl who has a fatal attraction to men. With Rebecca De Mornay, Vincent Spano, and Frank Langella. Screenplay by R. J. Stewart. Dir. Roger Vadim. R. **5, 35, 52, 87, 112, 200, 214, 220, 304, 306, 404, 506, 508, 510, 532, 601, 606, 609, 612, 625, 631, 705, 708, 715, 815, 900, 901, 920, 921, 931, 951, 956, 963**

APPRENTICE TO MURDER—(1 hr. 34 min.; 1988) A practitioner of medieval medicine comes to believe he is the victim of an evil spell as he teaches a local young man his medical secrets. Donald Sutherland, Chad Lowe, and Mia Sara. Screenplay by Alan Scott and Wesley Moore. Dir. R. L. Thomas. PG-13. **32, 305**

★ **AU REVOIR LES ENFANTS (GOOD-BYE, CHILDREN)**—(1 hr. 43 min.; 1987) In French, Eng. subtitles. Louis Malle returns to France and reclaims his greatness in this fictionalized memoir of the cold winter of 1943–1944, when he boarded at a Catholic school near Fontainebleau and nearly betrayed—through intellectual vanity—a young Jewish student to the Nazis. The hero, 11-year-old Julien (Gaspard Manesse), is a mama's boy who wets his bed at night, a proud, intelligent, and infantile child who bristles when a new boy with intelligence equal to his own, Bonnet (Raphaël Fetjö) enters his class. Bonnet, tall, tentative, rather stand-offish, is a Jew being hid (illegally) by the Carmelite monks who run the school. Julien doesn't quite know what a Jew is, but he knows they are hated, and he uses that against Bonnet, failing to realize that his clever taunts (offering him pork paté on a cracker) are an open threat to expose him. Malle works with precision and restraint. The movie is quiet, rather sombre, but its grip on the audience tightens and tightens—the last scene is one of the most moving in recent films. A classic of European cinema. (2/22/88) PG. **55**

★ **BABETTE'S FEAST**—(1 hr. 42 min.; 1988) In Danish and French, Eng. subtitles. Heavenly. Adapting a 1950 story by Isak Dinesen, the French-Danish director Gabriel Axel shows himself a master filmmaker. Toward the end of the 19th century, two elderly spinsters—daughters of a Lutheran minister—live with utter simplicity in a tiny fishing village on the Jutland peninsula. They have a French maid, Babette (Stéphane Audran), whom they employ without wages, and who helps them perform their Christian duties, which mainly consist of bringing unspeakable food to the town's lonely old men. The women are infuriatingly serene; their faith is untested, unworldly, and though they couldn't be more harmless, we see them as blind and bizarrely unaware of how selfish and self-serving they are. On the 100th birthday of the long-dead minister, Babette asks, as a favor, that she be allowed to cook, and pay for herself, a true French meal. The meal that she then produces is a staggering display of luxury, refinement, and art, and yet the two sisters, and the other surviving members of the minister's sect, are afraid that if they take sensual pleasure, they will have sinned. So they admit nothing of what they feel. Spiritually renewed, they become better Christians, dancing with locked hands in the moonlight. Babette, meanwhile, is fulfilled in her art without a single word of praise. The movie is sublimely ironic, and consistently, subversively funny—a witty fable about the power of art and the power of philistine innocence too. With Bodil Kjer and Birgitte Federspiel as the two elderly women. (3/7/88) G. **82**

★ **BROADCAST NEWS**—(2 hr. 13 min.; 1987) This chatty, compulsively entertaining romantic comedy set at a network news bureau in Washington, D.C. feels like the best TV sitcom ever made. The wiry, energetic Holly Hunter, a sort of female Mickey Rooney, stars as Jane Craig, an obsessively ethical person who cheats herself out of happiness. Two men admire her and struggle for her love: Aaron Altman (Albert Brooks), an ace reporter who tries, and fails, to be an anchorman, and whose professional and romantic failure is turning him into an embittered spoilsport; and Tom Grunick (William Hurt), a rather ignorant yet shrewdly calculating smoothie who ascends to power because he's perfect for television. Writer-directer James L. Brooks is observant and funny about such things as ambition and self-interest, and he mixes the romantic stresses right into the working day, which is quite a feat. But Brooks can't break free of the cloying side of his TV background. The characters analyze their feelings constantly until the movie seems more like therapy than drama. And *Broadcast News* is too moralistic about the corruptions of "entertainment" in TV news—as if entertainment and show-business (for instance, Edward R. Murrow's glamorous, smoke-enshrouded theatricality) were not endemic from the beginning. Yet none of this stops the movie from being great fun. (1/4/88) R. **21, 37, 53, 84, 221, 307, 511, 514, 519, 520, 523, 609, 611, 631, 634, 709, 713, 714, 720, 721, 725, 808, 810, 900, 937, 950, 962, 966, 967, 968**

★ **THE DEAD**—(1 hr. 23 min.; 1987) John Huston's film, an adaptation of James Joyce's great story "The Dead," from *Dubliners,* is a beautiful work that nevertheless softens its source in ways that are disorienting. The hero, Gabriel Conroy (Donal McCann), is a university professor and book reviewer who presides uneasily at the elaborate after-Christmas party given by his spinster aunts in Dublin. Later, in his hotel room, at his wife's side, he undergoes an extreme and entirely unexpected mortification, and he commences an internal monologue (from the final pages of the story), grieving over himself, his wife, all of Ireland. The party we have been witnessing, however, re-created by Huston with surprising warmth, is anything but "dead"—the people, on the contrary, seem vibrantly alive. Thus the monologue is left hanging a bit. But it's a smooth and beautiful piece of filmmaking nonetheless, with eloquent, detailed performances by a large cast of great Irish actors, and the haunting Anjelica Huston as Gabriel's wife, Gretta. Included in the cast are Donal Donnelly and Marie Kean. Adaptation by Huston's son, Tony. (1/18/88) PG. **11, 45, 87, 526, 630, 719, 752**

★ **EMPIRE OF THE SUN**—(2 hr. 31 min.; 1987) Steven Spielberg's China epic is spectacular, hallucinatory, overwrought, exhausting. His eleven-year-old hero, Jim Graham (Christian Bale), is a boy from a wealthy British family in Shanghai in 1941, a dreamy kid who loves flying more than anything and idolizes the Japanese. When the Japanese, after Pearl Harbor, suddenly round up the European community, Jim, separated from his parents and nearly starving, has to learn to tell friends from enemies in order to survive. Despite huge crowd scenes (actually shot in Shanghai), this immense movie stays close to what Jim is thinking and feeling. Observed from the odd angles of his point of view, objects, people, and geography loom strangely. The movie has a consistently visionary quality; Spielberg makes an epic sprung from a child's fear and need, an epic in a style of innocent expressionism. In the second half of the movie, Jim, living in a prison camp, gives up on the British, who have standards but are hapless and weak, and is drawn instead to the Americans, a ratty bunch who know how to survive. He becomes a protégé of the cynical Basie (John Malkovich) who runs the black market. Sections of the movie are a little amorphous, but Spielberg pulls things together brilliantly in the end. The climax: an attack by P-51 Mustang fighters, silvery and gleaming in the sun. Photographed by Allen Daviau. (12/14/87) PG. **49, 601, 705**

END OF THE LINE—(1 hr. 45 min.; 1988) Two lifelong railroad workers take their fate into their own hands when the president of the railroad decides to abandon the rail in favor of an air freight company. With Levon Helm, Kevin Bacon, and Mary Steenburgen. Written by John Wohlbrook and Jay Russell. Dir. Russell. PG. **84**

THE FAMILY—(2 hr. 7 min.; 1988) The milestones of life are explored with humor and horror in this saga of 80 years in the life of an Italian family. With Vittorio Gassman, Fanny Ardant, and Stefania Sandrelli. Screenplay by Ruggero Maccari, Furio Scarpelli, and Ettore Scola. Dir. Scola. PG. **11**

FATAL ATTRACTION—(2 hr.; 1987) It starts as a shrewdly observed, nuanced drama of New York life and manners. Glenn Close, as a rather voracious single woman working in publishing, seduces married man Michael Douglas, and they spend the weekend together. When he tells her it's over, he's returning to his happy life with his wife and child, she flares up and won't let him go. There's an edge of desperation to Close's portrait that is frightening, but her case against Douglas makes plenty of sense. Then the filmmakers (writer James Dearden; director Adrian Lyne), who have created the Close character using feminist perceptions and arguments, give way to male paranoia and betray her altogether. They turn her into a knife-wielding monster, and the picture becomes despicable—a ghoulish horror picture with blood thrills for the jaded. It's a tense, fascinating and original movie until it falls to pieces. With lovely Anne Archer as the wife. (10/5/87) R. **24, 36, 112, 200, 216, 220, 308, 501, 531, 608, 713, 919, 958, 971**

FRANTIC—(1 hr. 50 min.; 1988) Reviewed in this issue. R. **7, 25, 31, 61, 85, 101, 103, 106, 112, 203, 204, 207, 210, 214, 218, 219, 220, 304, 306, 310, 313, 315, 318, 401, 406, 503, 505, 506, 509, 510, 517, 520, 523, 530, 603, 606, 608, 610, 612, 621, 625, 627, 631, 633, 634, 705, 706, 708, 709, 714, 723,**

724, 756, 802, 810, 816, 818, 819, 900, 903, 921, 956, 958, 962, 970, 972

FRIDA—(1 hr. 48 min.; 1986) In Spanish, Eng. subtitles. An exploration of the life and art of famed Mexican surrealist painter Frida Kahlo. Written by José Joaquin Blanco and Paul Leduc. Dir. Leduc. **82**

GIRL FROM HUNAN—(1 hr 39 min.; 1988) In Mandarin, Eng. subtitles. Set in feudal China, the story of an arranged marriage focuses on the struggle between tradition and modernization at the turn of the century. Dir. Xie Fei and U Lan. **81**

GOOD MORNING, VIETNAM—(1 hr. 59 min.; 1987) Robin Williams's astonishing mouth has been reactivated in this comedy set in Vietnam in 1965. Arriving in Saigon, Williams, an Armed Forces Radio disc jockey, does long, long riffs into the microphone, and his multilevel consciousness and gonzo joking make instant contact with the way the grunts, in that dangerous period, feel about their lives. There's a great subject buried here—the way popular culture, in the sixties, pulled together paranoid, fragmented people. But the screenwriter, Mitch Markowitz, has produced a screenplay derived from the harmless service comedies of the fifties in which fun-loving enlisted men outwit stuffed-shirt officers, men with no laughter in their souls. Barry Levinson's direction is surprisingly slipshod, and the movie also makes the disastrous, inconceivable error of patronizing the Vietnamese. In the end, Robin Williams is cool and everyone else isn't. So what? With Bruno Kirby. (1/4/88) R. **10, 22, 41, 55, 85, 110, 112, 200, 206, 215, 217, 219, 219, 302, 304, 307, 309, 313, 322, 400, 406, 504, 505, 512, 516, 517, 525, 527, 530, 601, 606, 608, 610, 616, 618, 621, 625, 634, 635, 700, 706, 708, 715, 722, 753, 759, 801, 808, 809, 819, 820, 904, 914, 917, 919, 933, 938, 950, 952, 962, 967**

THE GRAND HIGHWAY—(1 hr. 44 min.; 1988) In French, Eng. subtitles. A clichéd heart-warmer from rural France that has nevertheless been put together, by writer-director Jean-Loup Hubert, with considerable formal control. A young mother leaves her nine-year-old son with a warring couple (Anémone and Richard Bohringer), and the boy, vulnerable and needy, turns the two egotistical and quarrelsome grown-ups into parents. The movie wouldn't be much were it not for Anémone, a tall, horse-faced near-beauty whose physical presence suggests a constant battle between sensuality and prudishness. Her small-town wife wants to become a priss—she feels herself an aggrieved woman—and yet her walk has an odd, provocative bump to it. She is constantly violating her own nature, and Anémone makes her both goosey and passionate. (2/15/88) **50**

★ **HAIRSPRAY**—(1 hr. 34 min.; 1988) John Waters, the disreputable camp master from Baltimore, in an uncharacteristically mellow mood. Back in 1962, Baltimore was still racist and mean, but, in this happy myth, integration was spear-headed by a bunch of sweetie-pie white girls who wanted to dance to black music and dance with white boys. The heroine, Miss Tracy Turnblad (bouncy little Ricki Lake), a libidinous teen who sprays fragrant-smelling glue on her hair, struggles to become the teen queen of Baltimore. Her rival: the odious Amber Von Tussle, who wears colorless wax on her lips. The movie, as you may have gathered, is a cracked version of a teen flick from the fities. Waters keeps the dances in the proper period style, inventing a few steps of his own for fun. In all this, he's lost his old willingness to ridicule: He *likes* these people. An unsuspecting moviegoer who wanders into the picture might think he was losing his mind, but really, it's perfectly pleasant entertainment. Photographed in ugly plastic colors. With Waters's superstar Divine, who plays Tracy's mother, ironing, endlessly ironing, Sonny Bono (deplorable), and Debbie Harry (a little better). Pia Zadora shows up in a black wig as a beatnik. (2/29/88) PG. **5, 36, 62, 85, 210, 220, 313, 610, 621, 625, 634, 723**

HIGH TIDE—(1 hr. 43 min.; 1988) The taut young Australian actress Judy Davis has the most arresting face in the movies today, a face that offers both the transparency, the fire, and the mobility of the legendary actresses of the past, and also a scarily masklike beauty. In Gillian Armstrong's new movie, set in a scraggly Australian beach town, she is very pale, with scarlet, almost purple lips and high cheekbones, and at times, she emits the Medusa-like malevolence of Bette Davis at her most fierce. The movie is only so-so, but Davis gives her fullest performance yet. She plays a woman whose husband has died, causing her to flee from a baby daughter and muck up her life. Years later, she runs into the girl, now a teenager. Davis's character is self-hating but proud, intelligent but willfully disorganized, capable of great tenderness and also great cruelty. The movie is about her attempts to pull herself together and assume responsibilty for the girl. Davis makes every facet of this woman's consciousness dramatic. We can see her nerves shrieking in pain and, now and then, in pleasure. With Colin Friels. (3/7/88) PG-13 **81**

★ **HOPE AND GLORY**—(1 hr. 52 min.; 1987) John Boorman's shockingly happy memoir of growing up during the blitz. At the beginning of the war, the seven-year-old Boorman—called Bill Rohan (Sebastian Rice Edwards) in the movie—lives with his parents in a dreary London suburb of semi-detached row houses. The bombs fall and the houses crack open, revealing a treasure chest of riches. The boys play about them joyously, and life stirs in the ruins. The picture is probably as good as a vignette movie without an active leading character could be. Individually, the episodes are very fine, but they don't add up to something powerful. Bill is a silent, sensitive boy—an observer, not a hero. Boorman doesn't create a plot around him—a conflict, say, with his unhappily married parents. Bill has no secret life that matters. In the end, Boorman's blithe countermyth of the blitz is wonderful in spots but weightless on the whole. With Sarah Miles, Ian Bannen. (10/26/87) PG-13. **11, 42, 313, 400, 523, 630, 710, 713, 761**

THE HOUSE ON CARROLL STREET—(1 hr. 41 min.; 1988) Set during the era of the McCarthy hearings, a young woman photographer uncovers a conspiracy to smuggle Nazi war criminals into the United States. With Kelly McGillis, Jeff Daniels, and Mandy Patinkin. Written by Walter Bernstein. Dir. Peter Yates. PG. **10, 40, 62, 80, 509, 530, 608, 723, 903, 917, 961**

IRONWEED—(2 hr. 25 min.; 1987) An honorable effort, but a clear failure. William Kennedy adapted his celebrated novel about two death-haunted drifters in Depression Albany, and Hector Babenco directed. The result is a movie without any forward motion or much dramatic logic or even simple coherence. The psychological richness that intrigued readers of the novel appears in the movie as the most banal kind of cinematic delusions, and Babenco doesn't seem to know how to shape the narrative. Jack Nicholson, a hobo with slitted eyes who has allowed guilt to ruin his life, is beautiful and heart-breaking, but the formidable Meryl Streep, as a well-born woman who has drifted to the bottom, is stymied. Streep has a coarse, washboard voice and a lurching walk, and she sings, in a bar, with game, tuneless determination, but she can't pull the gallant acting flourishes into something that seems like a person. Babenco doesn't bring her out. In the end, the aura of hopelessness that hangs over *Ironweed* comes as much from the ineptitude of the moviemaking as it does from the aimless, dream-tormented life of the alcoholic bums on screen. With Tom Waits. (1/4/88) R. **7, 212, 521, 527, 620, 623, 625, 626, 702, 953**

JEAN DE FLORETTE—(2 hr. 2 min.; 1986) In French, Eng. subtitles. Yves Montand, giving a powerful performance as a mean old peasant, is the best thing in this French culture package by the producer-director Claude Berri. Montand is César, the Provençal peasant clan leader who schemes to reduce the value of a neighbor's land so that he and his nephew, Ugolin, can buy it at a low price. The neighbor, Jean (Gérard Depardieu), is a hunchback with incredible will and dignity, a good man from the city with elaborate plans for growing vegetables, breeding rabbits—all defeated by César and Ugolin's chicaneries. Berri relies on such square epic devices as the Dignity of Labor and the Passing of the Seasons (all four of them). (7/20/87) PG. **4, 54, 533**

★ **THE LAST EMPEROR**—(2 hrs. 45 min.; 1987) Bernardo Bertolucci's masterly epic, which recounts the bizarre, hapless life of Pu Yi (1905-67), the last of the Ching dynasty, is a dream of imperial China—a Western dream, idealized, sexualized, in which the court rituals have become so hyperconsciously artificial they cross over into erotic theater. Set up as emperor at age 3, Pu Yi, magnificent in yellow brocade, ruled the Forbidden City of Peking—but only the Forbidden City. The rest of China had become a republic by 1912, and the emperor was ignored. In re-creating the court rituals, Bertolucci, designer Ferdinando Scarfiotti, and cinematographer Vittorio Storaro don't give us the usual splotchily photographed junk collection that passes for decor in period epics. The beauty, however, is provisional, doomed. Pu Yi lived long enough to be imprisoned in a "re-educational" center by the Chinese Communists as a "war criminal." Bertolucci and screenwriter Mark Peploe cut back and forth between the spectacular court and the dour prison camp, where art and luxury have given way to the reproving drabness of Communist kitsch. At the end of his life, Pu Yi becomes an ordinary citizen in gray, a state of spiritual purification that Bertolucci seems to approve. The muted ending leaves one uneasy: Has Bertolucci taken the proper Communist line in order to gain admission to the Forbidden City? With John Lone as the grown-up Pu Yi, Joan Chen as his empress. (11/30/87) PG-13. **6, 46, 85, 219, 304, 309, 500, 501, 526, 527, 612, 616, 627, 637, 702, 706, 709, 724, 802, 808, 915, 935, 954**

MASQUERADE—(1 hr. 36 min.; 1988) A story of murder, intrigue, and love set in a seaside summer playground of the idle rich. With Rob Lowe, Meg Tilly, and Kim Cattrall. Screenplay by Dick Wolfe. Dir. Bob Swaim. R. **62, 210, 220, 406, 504, 517, 625, 631, 634, 637, 700, 714, 724, 762, 951**

A MONTH IN THE COUNTRY—(1 hr. 36 min.; 1988) Pat O'Connor's grave and silent movie, set in England after World War I—conveys the sense of an entire nation stunned by the loss of its young men. Unfortunately, the movie itself feels as if Big Bertha or some other heavy artillery had been pounding on it—the movie is fearfully inarticulate and underdramatized. With Colin Firth and Kenneth Branagh, and, as a vicar's frustrated wife, Natasha Richardson. (2/29/88) PG. **63**

★ **MOONSTRUCK**—(1 hr. 42 min.; 1987) At first, it could be just another "warm" ethnic comedy. A family of Brooklyn Italians live together grumpily in one house, including a practical-minded 37-year-old widow (Cher), who believes herself unlucky in life, and who fulfills her own belief by agreeing to marry her timid suitor (Danny Aiello), a man second-rate in every way. When he leaves town, she falls in love with his tormented and passionate kid brother (Nicolas Cage), a baker who loves opera. Writer John Patrick Shanley, as it happens, does write "warm" dialogue, but he's also capable of astringency, bluntness, self-parodying romantic flights, and the hardest thing of all in movies—genuine passion. And the normally heavy-handed Norman Jewison works with lightness, sureness, and speed. Jewison keeps the tone both romantic and satirical at the same time, and he allows all the actors, no matter how briefly on screen, to develop complete characterizations. Cher, as expected, is excellent, and Nicolas Cage, as the sexy baker, has dropped his hang-dog, Farfel-in-the-manger look. The movie also features brilliant work by the actors Olympia Dukakis and John Mahoney, the music of Puccini, and Franco Zeffirelli's third-act set for the Met's production of *La Bohème*. (1/4/88) PG. **24, 30, 44, 66, 85, 101, 106, 110, 112, 206, 210, 212, 213, 217, 219, 301, 311, 317, 318, 401, 406, 504, 505, 509, 512, 517, 523, 525, 530, 603, 606, 608, 610, 612, 613, 617, 621, 625, 635, 637, 700, 703, 706, 706, 712, 714, 718, 722, 724, 753, 755, 760, 801, 817, 821, 904, 916, 917, 919, 931, 933, 955, 962, 964, 970, 971**

MOVING—(1 hr. 40 min.; 1988) Richard Pryor plays a New Jersey mass-transit engineer who is forced to uproot his family and move to Boise, Idaho. With Beverly Todd and Dave Thomas. Written by Andy Breckman. Dir. Alan Metter. PG. **20, 33, 53, 67, 89, 90, 100, 108, 112, 204, 207, 210, 213, 216, 218, 219, 220, 222, 300, 301, 312, 316, 406, 503, 505, 506, 509, 510, 517, 523, 530, 532, 600, 606, 608, 610, 621, 625, 634, 711, 715, 722, 724, 753, 803, 815, 819, 902, 904, 913, 918, 932, 952, 963, 969**

★ **MY LIFE AS A DOG**—(1 hr. 41 min.; 1985) In Swedish, Eng. subtitles. A gentle Swedish movie about a twelve-year-old boy whose mother is dying of tuberculosis. Baffled, he finds solace by recounting to himself a series of grotesque accidents out of the newspaper. Sometimes he withdraws altogether, getting down on the floor and barking. A dog, he knows, isn't required to be intelligible. At his uncle's place in the country, where he's sent to give his mother a rest, he encounters life in all its prodigious variety. In the end, the messiness of life saves him from despair. Dir. Lasse Hallström. (5/11/87) **81, 515**

A NIGHT IN THE LIFE OF JIMMY REARDON—(1 hr. 33 min.; 1987) A comedy about a precocious 17-year-old growing up in the sixties. With River Phoenix, Meredith Salenger, and Ann Magnuson. Written and directed by William Richert. R. **60, 65, 101, 106, 112, 200, 207, 213, 218, 219, 302, 304, 309, 313, 404, 406, 503, 504, 505, 509, 514, 516, 517, 530, 600, 606, 608, 610, 618, 619, 621, 625, 634, 705, 706, 707, 723, 724, 756, 759, 803, 806, 811, 817, 818, 901, 903, 920, 921, 936, 962, 967, 970, 972**

FF LIMITS—(1 hr. 39 min.; 1988) Two tough cops hunt for a murderer in Saigon at the height of the Vietnam War. With Willem DaFoe, Gregory Hines, and Fred Ward. Screenplay by Jack Thibeau and Christopher Crowe. Dir. Crowe. R. **3, 34, 48, 66, 88, 102, 104, 106, 107, 111, 200, 207, 208, 209, 218, 220, 222, 223, 300, 304, 306, 312, 313, 316, 318, 406, 503, 504, 506, 509, 514, 517, 532, 600, 610, 618, 621, 625, 708, 709, 755, 818, 902, 912, 953, 956**

SAMMY AND ROSIE GET LAID—(1 hr. 40 min.; 1987) A tumultuous, intellectually exciting comedy of sexual manners from playwright Hanif Kureishi and director Stephen Frears, the team that made *My Beautiful Laundrette.* The Anglo-Pakistani Sammy (Ayub Khan Din) is a young London accountant; his English wife Rosie (Frances Barber) is a left-wing writer and social worker, a free spirit who sleeps with men from the working class. As a riot rages around their London apartment, Sammy's father, Rafi (Shashi Kapoor), a plump, witty scoundrel, shows up from the East. He enters Sammy and Rosie's life, astounded by the clutter and violence of an England that he had once idealized as the home of order and civilization. The filmmakers see the disorder as part of a roistering human comedy and as inherently creative—an attack on the complacencies of Thatcherite England. Its intellectual luridness is both exhilarating and dismaying. With Claire Bloom. (11/9/87) R. **4**

SCHOOL DAZE—(1 hr. 50 min.; 1988) A mess. Spike Lee tries to make a black *Animal House* with music, but he's too smart and humane for the frat-house rituals and gibberish he puts on the screen, and he mucks up his own movie. At an all-black middle-class college in the South, the student body is split between the dark-skinned blacks (the Jigaboos), who want to make the school divest itself of its South African holdings, and the lighter-skinned, more affluent students (the Wannabees, as in "wannabee white"), who gather around the frat house Gamma Phi Gamma, and who want to have a good time and win high-paying jobs. In truth, neither side is very appealing. The conflict is fought out verbally and in a couple of dance numbers, but Lee doesn't make the choreographic styles distinctive enough. "Dazed" is the word for the movie: The sequences jam into each other rudely; the major characters aren't developed, and the girls are treated scandalously, as mere back-up to the men. Spike Lee's heart isn't in it—he gives the show away by casting himself as Half-Pint, a Jig who wants to join Gamma Phi Gamma so badly he's almost ceased being a person. After the fifth frat-house scene, monotony sets in, and a spirit of revolt; you want to go on to another college, where some of the students might be sane. (2/29/88) R. **3, 11, 33, 66, 88, 90, 107, 111, 112, 208, 209, 214, 221, 222, 312, 319, 505, 530, 703, 711, 724, 902, 903, 913, 918, 954**

THE SERPENT AND THE RAINBOW—(1 hr. 24 min.; 1988) The nightmarish journey of a Harvard anthropologist studying Haitian voodoo. With Bill Pullman, Cathy Tyson, and Paul Winfield. Screenplay by Richard Maxwell and A. R. Simoun. Dir. Wes Craven. R. **33, 108, 112, 210, 214, 303, 305, 319, 321, 530, 606, 608, 626, 725, 753, 900, 903, 911, 933, 962**

SHOOT TO KILL—(1 hr. 46 min.; 1988) Based on one of the most hackneyed screenplays to get produced in the last decade, this thriller about the tracking of a mass murderer features the 61-year-old Sidney Poitier, rather stiff in a part that has nothing to do with his personality or his skills, and an unamusingly surly Tom Berenger as a back-country adventurer. Director Roger Spottiswoode, however, shows great imagination and energy in action scenes that range from mountains and snowy woods to an igloo, a ferry, and, finally, underwater. Amusing enough, if you are in the mood. (2/22/88) R. **20, 34, 51, 83, 90, 92, 101, 102, 103, 104, 111, 112, 200, 204, 214, 216, 219, 222, 223, 300, 302, 304, 312, 313, 316, 318, 322, 402, 406, 500, 504, 505, 507, 509, 512, 513, 517, 519, 530, 606, 608, 610, 616, 618, 621, 625, 636, 638, 704, 706, 709, 716, 723, 724, 757, 803, 805, 816, 818, 822, 904, 918, 933, 937, 952, 963, 969, 972**

SWITCHING CHANNELS—(1 hr. 48 min.; 1988) A remake of the popular movie, *The Front Page,* with a television news director and an ace reporter battling it out at a big-city station. With Kathleen Turner, Burt Reynolds, and Christopher Reeve. Screenplay by Jonothan Reynolds. Dir. Ted Kotcheff. PG. **7, 33, 60, 89, 112, 200, 203, 215, 218, 219, 220, 300, 302, 304, 310, 315, 406, 505, 512, 514, 516, 518, 528, 530, 600, 602, 606, 608, 610, 612, 625, 702, 706, 709, 718, 724, 762, 801, 809, 816, 818, 903, 920, 937, 952, 953, 954, 959, 969**

THREE MEN AND A BABY—(1 hr. 39 min.; 1987) Tom Selleck, Ted Danson, and Steve Guttenberg are three swinging Manhattan bachelors who sober up all too quickly when a baby girl is left on their doorstep. This proto-sitcom has a good deal less force than the 1986 French movie on which it's based, Coline Serreau's *3 Men and a Cradle,* which was a study of male egotism. Leonard Nimoy, who directed, isn't tough enough to resist the obvious; the movie becomes so cute it stops being funny. See it only if the idea of men wrestling with diapers strikes you as unbearably risible. Tom Selleck, however, shows a nice talent for light comedy. Find this man a script and a co-star of the female sex. (12/7/87) PG. **37, 52, 102, 108, 112, 200, 219, 223, 308, 320, 321, 406, 512, 513, 515, 517, 521, 530, 606, 608, 616, 625, 636, 706, 714, 722, 725, 755, 764, 800, 805, 814, 818, 903, 911, 938, 962, 967, 970, 971**

THE UNBEARABLE LIGHTNESS OF BEING—(2 hr. 53 min.; 1988) Milan Kundera's celebrated 1984 novel made into a not-bad large-scale movie by an international group of filmmakers and actors. At times, screenwriter Jean-Claude Carriere and director Philip Kaufman display a debonair and ruthless wit not far from Kundera's characteristic tone. But they've lost what is most precious in the book, the sound of Kundera's voice, his reflections on art, sex, kitsch, the history of Czechoslovakia, and many other things. Daniel Day Lewis, ten years too young for the role, is the skirt-chasing brain surgeon, Tomas; the lovely young Juliette Binoche is the provincial waitress Tereza whose suffering captures and holds his interest; and the rather heavy-spirited Lena Olin is his favorite mistress, Sabina, endlessly capering in black underwear and bowler hat. Kaufman captures some of the restless spirit of the "Prague Spring" in 1968, an explosion of sensual as much as political freedom. Sexuality itself becomes a protest against totalitarian order. The trouble is, the obsessive Tomas-Tereza relationship has no substance without Kundera's surrounding thickets of analysis and reflection. He strays, she suffers, he strays again—and so what? We don't even know why he strays. The movie is hollow and externalized, and more than a little tedious, though there are terrific episodes, including Kaufman's expert blending of stock and freshly shot footage in a sequence devoted to the Soviet suppression of Czech liberty. Shot in Lyons (a stand-in for Prague) and Geneva by Sven Nykvist. (2/15/88) R. **24, 64, 85, 512, 514, 608, 635, 706, 723, 753, 807, 820, 904, 962**

VICE VERSA—(1988) Life is turned upside down for a young executive when he magically switches bodies with his 11-year-old son. With Judge Reinhold, Fred Savage, and Swoosie Kurtz. Written by Dick Clement and Ian La Frenais. Dir. Brian Gilbert. PG. **32, 106, 200, 218, 220, 300, 302, 304, 306, 309, 318, 406, 503, 514, 517, 526, 527, 532, 602, 610, 621, 625, 633, 634, 638, 702, 707, 709, 724, 756, 910, 920, 937, 959, 972**

★ **WALL STREET**—(2 hr.; 1987) In this sensationally entertaining melodrama about greed and corruption in New York, Oliver Stone evokes the itch, the arrogance and venality of New York at the height of the bull market—Wall Street before the crash. Charlie Sheen brings his pleasing gravity to the role of the hungry young broker, Bud Fox; Michael Douglas, charismatic, irresistable, is the big time corporate raider Gordon Gekko, who gets Bud to give him inside information, spy on his rivals, and in other ways compromise himself so that he belongs to Gekko—in return for which Gekko makes him rich. The movie is both a fable and a morality tale. Stone and Stanley Weiser, who collaborated on the screenplay, write a variety of grandstanding speeches and also many sorrowful lamentations for the good old days, when people allegedly worked for an honest dollar. The movie is contemptuous of the financiers who merely manipulate money and wildly on the side of the little people who *work* for a living, but it's not sanctimonious. Stone makes the lure of big money so vivid you can savor it like Stilton and port. With Daryl Hannah. (12/14/87) R. **48, 317, 320, 502, 511, 601, 611**

WHEN THE WIND BLOWS—(1 hr. 21 min.; 1988) An animated feature about an elderly couple who face the horrors of nuclear war. With the voices of Dame Peggy Ashcroft and Sir John Mills. Screenplay by Raymond Biggs. Dir. Jimmy T. Murakami. **42**

REVIVALS

THE AMERICAN FRIEND—(2 hr. 7 min.; 1977) In German, Eng. subtitles. A moody, cynical thriller involving art forgery, the Mafia, and hired assassins. A completely innocent man is used to murder a man he does not know. With Dennis Hopper and Bruno Ganz. Dir. Wim Wenders. **1**

L'ARGENT—(1 hr. 30 min.; 1984) In French, Eng. subtitles. Robert Bresson's fable of spiritual anguish and the life-destroying powers of money. A young oil deliveryman, accidentally passing a counterfeit bill, is arrested, loses his job, and begins an irreversible descent into criminality. By the end of the movie, he's swinging an ax against innocent people and making off with their savings. **9**

DIARY OF A COUNTRY PRIEST—(2 hr.; 1950) In French, Eng. subtitles. A masterpiece. A young French priest, ill and dying, struggles to maintain his faith. Even completely unreligious people have been known to be deeply moved by this film. From the Georges Bernanos novel. Dir. Robert Bresson. **9**

LA DOLCE VITA—(2 hr. 55 min.; 1961) In Italian, Eng. subtitles. An absorbing, epic, apocalyptic film by Fellini. Marcello Mastroianni is the gossip columnist whose cynicism and indifference lead him to observe others as a mirror of himself. With Anita Ekberg and Anouk Aimée. **8**

KAGEMUSHA—(2 hr. 39 min.; 1980) In Japanese, Eng. subtitles. A great Akira Kurosawa film. In sixteenth-century Japan, a common thief doubles for a great warlord who has died (Tatsuya Nakadai plays both roles). He gets by with the imposture because the warlord's friends and enemies alike are in love with the ideal of leadership. Every movement and gesture is vibrant and heroically decisive, and the battle scenes, with masses of men galloping at dusk, are an apocalypse charged with lightning. **8**

OUT OF THE BLUE—(1 hr. 29 min.; 1983) Dennis Hopper directs and stars in this painful portrait of a post-sixties family that has disintegrated. Hopper is the boozing daddy, an aging hipster who goes to prison for drunkenly smashing into a school bus full of children. Sharon Farrell is the dope-addict/waitress mother, and Linda Manz is the abandoned daughter, drifting off into punk fantasies. **1**

REDS—(3 hr. 19 min.; 1981) Warren Beatty is journalist-adventurer John Reed, who wrote the classic eyewitness account of the Bolshevik Revolution, *Ten Days That Shook the World,* and Diane Keaton is Louise Bryant, the "freethinker" who left her husband and became a radical journalist herself. The passionate, Punch-and-Judy love affair between these two holds the movie together while history is swirling around them. Dir. Beatty. **9**

RIFIFI—(1 hr. 58 min.; 1955) Jules Dassin's remarkably tense film about French gangsters who knock over a jewelry store and then fall out. It's sexy and violent in ways that excited American audiences 30 years ago. With Jean Servais. **2**

ROMAN HOLIDAY—(1 hr. 48 min.; 1953) Audrey Hepburn won an Oscar for her performance in this comedy about a runaway princess in Rome who has an affair with an American reporter (Gregory Peck). A barrel of fun, filmed on location in the Eternal City. Dir. William Wyler. **8**

SCARLET STREET—(1 hr. 43 min.; 1946) Edward G. Robinson plays the fly, Joan Bennett the slinky spider in Fritz Lang's lurid double-triangle drama, a remake of Jean Renoir's great *La Chienne.* While this version lacks the depth and compassion of the original, there's a nice blend of real anguish and wicked fun in the story of a married man whose infatuation for a slut leads to self-abasement. **8**

YOJIMBO—(1 hr. 50 min.; 1961) In Japanese, Eng. subtitles. Top entertainment on many levels, set in a mountain village in 19th-century Japan and packed with drama, humor, and satire of the stupidities and evils of war. Dir. Akira Kurosawa.**8**

THEATER
LISTINGS

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BROADWAY

Previews and Openings

Wednesday, March 9

A STREETCAR NAMED DESIRE—Blythe Danner, Aidan Quinn, Frank Converse, and Frances McDormand star in a revival of Tennessee Williams's award-winning drama; directed by Nikos Psacharopoulos. Previews now prior to a 3/10 opening: 3/8 at 8, 3/9 at 2 and 8: $27. From 3/11, Tues. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3, all prices are $30, except for Saturdays at 8, which are $33. **Circle in the Square Theater**, 50th Street west of Broadway (239-6200). 2 hrs. 40 mins. All major credit cards. **IRLS**

Friday, March 11

THE GOSPEL AT COLONUS—Morgan Freeman stars in a musical based on Robert Fitzgerald's version of the Sophocles play, directed by Lee Breuer; book and lyrics by Breuer, music by Bob Telson. With Clarence Fountain and the Original Blind Boys of Alabama, J. J. Farley and the Soul Stirrers, and the J.D. Steele Singers. Previews now prior to a 3/24 opening. Tues. through Sat. at 8; Wed. and Sat. at 2; Sun. at 3. $34.50 to $47.50, except Wed. mat., which are $27 to $40. **Lunt-Fontanne Theater,** 205 W. 46th St. (246-0102). All major credit cards.

Sunday, March 13

M. BUTTERFLY—John Lithgow stars in a play by Henry Hwang, which takes place today in a Paris prison, and in recall, in the decade 1960-70 in Beijing; directed by John Dexter. Featured in the cast are John Getz, Rose Gregorio, B. D. Wong, Jamie H. J. Guan, Alec Mapa, Lindsay Frost, George Martin, and Lori Tan Chinn. Previews start 3/13, at 3 and 8, prior to a 3/20 opening. Through 3/27: Tues. through Thurs. at 8, Sat. at 2, Sun. at 3: $29.50-$37.50. Fri. and Sat. at 8: $30.50-$40. Wed. at 2: $27-$35. From 3/28, Mon. through Sat. at 8; Wed. and Sat. at 2, with prices the same. **Eugene O'Neill Theater**, 230 West 49th Street (246-0220). All major credit cards.

Now Playing

ANYTHING GOES—Patti LuPone, Howard McGillin, and Bill McCutcheon in a brilliant revival of Cole Porter's musical, with book by Timothy Crouse and John Weidman; original book by Guy Bolton, P. G. Wodehouse, Howard Lindsay, and Russel Crouse; directed by Jerry Zaks; choreographed by Michael Smuin; opened 10/19/87. Featured in the cast are Kathleen Mahony-Bennett, Linda Hart, Rex Everhart, Anthony Heald, and Anne Francine. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $40 to $45; through Labor Day. **Vivian Beaumont Theater,** Lincoln Center, 65th Street and Broadway (239-6200).2 hrs. 10 mins. All major credit cards. **IRLS**

BREAKING THE CODE—In Hugh Whitemore's play, Derek Jacobi stars as the British mathematician Alan Turing, credited as being the person responsible for breaking the German *Enigma* code, and saving thereby perhaps a million Allied personnel; directed by Clifford Williams. Featured in the cast are Michael Gough, Jenny Agutter, Rachel Gurney, Michael Dolan, Robert Sean Leonard, Andrea Manolikakis, Richard Clarke, and Colm Meaney. Tues. through Thur. at 8, Sat. at 2, Sun. at 3, $27.50 to $37.50; Wed. at 2, $25 to $35; Fri. and Sat. at 8, $30 to $40; opened 11/15/87. **Neil Simon Theater,** 250 West 52nd Street (757-8646). 2 hrs. 15 mins. All major credit cards. **IRLS**

BROADWAY BOUND—The final installment of Neil Simon's semi-autobiographical trilogy; directed by Gene Saks. Featured in the cast are Elizabeth Franz, Dick Latessa, Adam Philipson, Alan Manson, Carol Locatell, and Mark Nelson. Eugene has left the Army, and along with his brother Stanley, is pursuing a radio-writing career. Opened 12/4/86. Mon. through Sat. at 8 (dark on Thursdays), $27.50 through $40; Sat. at 2, Sun. at 3, $25 through $35; Wed. at 2, $20 through $32.50. **Broadhurst Theater,** 235 West 44th Street (239-6200). 2 hrs. 40 mins. All major credit cards. ● **IRLS**

BURN THIS—John Malkovich and Joan Allen co-star in a play by Lanford Wilson (at present our soundest, most satisfying dramatist, disciplined and dependable) about the romance between a married man and a dancer whose career up to now has consumed her, and whose present plight brings about major changes in her life; directed by Marshall W. Mason. Featured in the cast are Jonathan Hogan and Lou Liberatore. Mon. through Sat. at 8, $27.50 to $37.50, Sat. at 2, $25 to $35, Wed. at 2, $22.50 to $32.50; opened 10/14/87. **Plymouth Theater,** 236 West 45th Street (239-6200). 2 hrs. 45 mins. All major credit cards. **IRLS**

CABARET—Joel Grey stars as the Master of Ceremonies in this renovated production of the musical with book by Joe Masteroff based on the play by John Van Druten, based on the stories by Christopher Isherwood; music by John Kander; lyrics by Fred Ebb. Alyson Reed plays Sally Bowles, and featured (nay, co-starred) in the cast are Regina Resnik, Werner Klemperer, Gregg Edelman, David Staller, and Nora Mae Lyng; directed by Harold Prince. Dances and cabaret numbers are staged by Ron Field; opened 10/22/87. Tue. through Thur. at 8, Sat. at 2, Sun. at 3, $30 to $45; Fri. and Sat. at 8, $40 to $50; Wed. at 2, $28.50 to $40. **Minskoff Theater**, 200 West 45th Street (869-0550). 2 hrs. 40 mins. All major credit cards. **IRLS**

CATS—Our version of the London musical, based on T. S. Eliot's brilliant *Old Possum's Book of Practical Cats,* is presented here with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There are splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. It opened 10/7/82 and may very well last forever. Mon. through Fri. at 8, Sat. at 2 and 8, $30 to $47.50; Wed. at 2, $25 to $42.50. **Winter Garden Theater,** Broadway and 50th Street (239-6200). 2 hrs. 45 mins. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned this shiny 1976 Pulitzer Prize-winning musical romance, conceived, directed, and choreographed by Michael Bennett; the lyrics are by Edward Kleban, and it bounces agreeably off Marvin Hamlisch's score. None of the original cast remains, but the replacements are entirely satisfactory; opened 7/25/75. Mon. through Thur. at 8, Wed. and Sat. at 2; $30 to $45; Fri. and Sat. at 8, $30 to $47.50. **Shubert Theater,** 225 West 44th Street (239-6200). 2 hrs. 10 mins. All major credit cards. ● ●

FENCES—Billy Dee Williams stars in August Wilson's Pulitzer Prize–winning drama depicting the emotional upheavals experienced by a man whose life is dominated by the conviction that he could have played professional baseball in his youth, and the effect this has on his family relationships, especially with his son, a promising scholar and athlete, with seemingly a bright future; directed by Lloyd Richards. Featured in the cast are Lynne Thigpen, Roscoe Orman, Byron Keith Minns, Vince Williams, Ray Aranha, and Tatyana Ali. A dignified, understatedly eloquent, elegant play, artfully controlled, and well-nigh flawless. Tue. through Thur. at 8, $10 to $35; Fri. and Sat. at 8, Sat. at 2, Sun. at 3, $15 to $37.50; Wed. at 2, $8 to $30. **46th Street Theater,** 226 West 46th Street (246-0102). 2 hrs. 35 mins. All major credit cards. **IRLS**

42ND STREET—Elizabeth Allen, Jamie Ross, Clare Leach, Jim Walton, and Bobo Lewis star in a musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; book is by Michael Stewart and Mark Bramble; music and lyrics by Harry Warren and Al Dubin; opened 8/25/80. Tues. through Sat. at 8:15, Sat. and Wed. at 2:15, Sun. at 3, $27.50 to $45. **St. James Theater,** 246 West 44th Street (239-6200). 2 hrs. 15 mins. All major credit cards. ● ●

INTO THE WOODS—Bernadette Peters plays the Witch, Joanna Gleason is the Baker's Wife, Chip Zien's the Baker, Tom Aldredge plays a Mysterious Man, Robert Westenberg takes the parts of both Cinderella's Prince and Little Red Ridinghood's Wolf; written and directed by James Lapine; the music and lyrics by Stephen Sondheim. Stories are from the Grimm Brothers and other classic scary fairy tales; the dance movement is by Lar Lubovitch; opened 11/5/87. Tue.-Sat. at 8, Sat. at 2, Sun. at 2, $32.50-$42.50. **Martin Beck,** 302 W. 45th St. (947-0033). 2 hrs. 50 mins. **IRLS**

THE MASTER BUILDER—Henrik Ibsen's psychological drama about a talented man burdened with remorse and fear of the younger generation; directed by Allen Schroeter. Fri. and Sat. at 8, Sun. at 3; 3/18 through 5/27; $10. On Sunday evenings at 7:30, 3/20 through 5/22, *The War in New Jersey,* by Alexander Wells, about four Vietnam vets who are finding it hard to readjust to civilian life; directed by Evonne Marie Fitzgerald; $10. **Westside Repertory Theater,** 252 West 81st Street (874-7290).

ME AND MY GIRL—Jim Dale, Ellen Foley, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking!) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a vulgar cockney has inherited the title and attempts to convert him into a proper nobleman; opened 8/10/86. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $35 to $47.50; Wed. at 2, $30 to $40. **Marquis Theatre,** 46th Street and Broadway (246-0102). 2 hrs. 30 mins. All major credit cards. ● **IRLS**

LES MISERABLES—A musical, based on the Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, music by the latter, lyrics by Herbert Kretzmer, additional material by James Fenton; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are Gary Morris as Jean Valjean, Anthony Crivello, Kelli James, Randy Graff, Norman Large, Michael Maguire. A fugitive is pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture; opened 3/12/87.

Mon. through Sat. at 8, Sat. at 2; $25 to $50. 200 tickets at $16 are available Mon. through Thur. by presenting valid student I.D.'s at box office. **Broadway Theater,** Broadway at 53rd Street (239-6200). 3 hrs. 15 mins. All major credit cards. **IRLS**

THE MUSIC MAN—City Opera's musical comedy season offers seven weeks of Meredith Willson's classic, with book, music, and lyrics by Willson, and story by Willson and Franklin Lacey. Bob Gunton sings the title role, and Leigh Munro is Marian Paroo; directed by Arthur Masella; conductor is Donald Pippin. Tues. through Sat. at 8; Wed. and Sat. at 2; Sun. at 3; $8 to $42. Performances continue through 4/10. **New York City Opera,** Lincoln Center, 65th Street and Broadway (870-5570). All major credit cards. **IRLS**

THE NERD—Larry Shue's comedy about an architect and his difficulties contending with a man who once saved his life; directed by Charles Nelson Reilly. Featured in the cast are Daniel Hagen, Robert Joy, Jim Borrelli, Susanna Frazer, Wayne Tippit, Peggy Cosgrave, and Zachariah Overton; opened 3/22/87. Tue. through Thur. at 8, Sat. at 2, Sun. at 3, $10 to $32.50, Fri. and Sat. at 8, $29.50 to $37.50, Wed. at 2, $10 to $30. **Helen Hayes Theater,** 240 West 44th Street (944-9450). 2 hrs. 15 mins. Last weeks.

OH! CALCUTTA!—Now in its nineteenth year, an erotic revue (it seemed *extremely* erotic nineteen years ago), devised by Kenneth Tynan. Contributors of the material were Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Mon. through Fri. at 8, Wed. at 2, Sat. at 2, 7, and 9:30, Sun. at 3 and 7; $35 to $45. **Edison Theater,** 240 West 47th Street (302-2302). 2 hrs. ● ● All major credit cards. **IRLS**

PENN AND TELLER—A limited engagement with the two tricksters offering their own inimitable brand of scams, including one with a new twist involving a water tank said to "contain elements of surprise and danger" (don't be scared--they're putting you on). Tue. through Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7:30; run has been extended through 3/20. **Ritz Theater,** 219 West 48th Street (582-4022). 2 hrs. All major credit cards.

THE PHANTOM OF THE OPERA—The Andrew Lloyd Webber/Harold Prince musical, a terrific technical achievement chock-full of gorgeous scenery and costumes, is based on Gaston Leroux's horror novel. The action takes place in 1860, and tells of a mysterious Creature who lurks beneath the stage of the Paris Opera and exercises a reign of terror over all its occupants. Stars are Michael Crawford, Sarah Brightman, and Steve Barton (who had the leading roles in London). Also featured in the cast are Judy Kaye, Nicholas Wyman, Leila Martin, David Romano, and Cris Groenendaal. Mon.-Sat. at 8, Sat. at 2, $37.50-$50; Wed. at 2, $30-$42.50. **Majestic,** 247 W. 44th St. (239-6200). 2 hrs. 30 mins. Credit cards. **IRLS**

SARAFINA!—The South Africal musical success, written and directed by Mbongeni Ngema, who also composed the score with Hugh Maskela, tells of a class of highschool children who are inspired to create their own play about Nelson Mandela, and they are an undiluted joy to watch and listen to, bubbling with enthusiasm, humor, righteous anger, passion, and unquenchable hope. The cast has traveled from South Africa for this engagement. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $30 to $37.50. **Cort Theater,** 138 West 48th Street (239-6200). 2 hrs. 30 mins. All major credit cards.

STARLIGHT EXPRESS—Barry Bernal, Stacia Goad, Michael Scott Gregory, Robert Torti, Greg Mowry, and Ken Ard are stars in the American version of the British musical, by Andrew Lloyd Webber and Richard Stilgoe; directed by Trevor Nunn; about a great train race around the United States to determine the greatest locomotive of them all. Cast members on skates play the locomotives and railroad cars; opened 3/15/87. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $32.50 to $47.50; Wed. at 2, $25 to $40. **Gershwin Theater,** 51st Street West of Broadway (586-6510). 2 hrs. 20 mins. All major credit cards. **IRLS**

A WALK IN THE WOODS—Sam Waterston and Robert Prosky star in a two-character play by Lee Blessing which takes place in Geneva over the course of several months during a series of United States-Soviet arms negotiations; directed by Des McAnuff. Tues. through Sat. at 8, Sat. at 2, Sun. at 3; $32.50 to $37.50; Wed. at 2, $30 to $35. **Booth Theater,** 222 West 45th Street (239-6200). 2 hrs. 10 min. All major credit cards.

OFF BROADWAY

AMERICAN NOTES—Len Jenkin's play about an all-night encounter in a motel office between an uprooted man and a young woman; directed by JoAnne Akalaitis. Featured in the cast are George Bartenieff, Lauren Tom, Jesse Borrego, Mercedes Ruehl, Andrew Davis, Stephen McHattie, Thomas Ikeda, Rodney Hudson, Laura Innes, and Olek Krupa. Tues. through Sun. at 8; Sat. and Sun. at 3; $20 to $25. **Public/Susan Stein Shiva,** 425 Lafayette Street (598-7150).

BOYS' LIFE—Clark Gregg, Jordan Lage, and Steven Goldstein star in Howard Korder's comedy about a generation that had it all and didn't know what to do with it; directed by W. H. Macy. Tues. through Sat. at 8, Sat. at 2, Sun. at 2 and 7:30; $30; through 3/13. Atlantic Theater Company, at **Mitzi E. Newhouse Theater,** 150 West 65th Street (239-6200). **IRLS**

THE BOYS NEXT DOOR—Tom Griffin's play deals with personality conflicts in a story about four mentally disabled men who share an apartment as part of an outpatient experiment; directed by Josephine R. Abady. Featured in the cast are Josh Mostel, Christine Estabrook, Joe Grifasi, Ed Setrakian, John Wylie, William Jay, Joe Urla, Laurinda Barrett, and Dennis Boutsikaris. Tue. through Sat. at 8. Wed. and Sat. at 2, Sun. at 3; $20 to $28.50. **Lambs Theater,** 130 West 44th Street (997-1780).

CAUGHT IN THE MIDDLE WITH NO WAY OUT—Michael J. Holland's play about a black family plagued by the deceits of their past, directed by the author (who also plays a role). Featured in the cast are Karen Bankhead, Doris Bennett, John Russell, Bill Robertson, Jacqueline Shonk, Frank Aragon, and George Klein. Tues. through Sat. at 8, Sun. at 3 and 7 (Monday is dark); $22.50. **Harold Clurman Theater,** 412 West 42nd Street (594-2826).

THE CHERRY ORCHARD—Anton Chekhov's play, with an English translation by Elisaveta Lavova; directed by Peter Brook. Featured in the cast are Linda Hunt, Erland Josephson, Kate Mailer, Natasha Parry, Brian Dennehy, Roberts Blossom, Stephanie Roth, Rebecca Miller, David Pierce, Jan Triska, Howard Hensel, Zelijko Ivanek, and Mike Nussbaum. Through 4/10; $10 to $35. (Phone theater for details.) A BAM production performed at the **Majestic Theater,** 651 Fulton Street, Brooklyn, two blocks from the Brooklyn Academy of Music (1/718-636-4100).

A CIRCLE ON THE CROSS—Thomas Cadwaleder Jones's play is the story of a POW's return from Vietnam to his family and farm after being gone for twenty years and presumed dead; directed by Amie Brockway. Featured in the cast are Al Mohrmann, Steven Earl-Edward, Deborah MacLeod, and Jim Winston. Tues. through Thurs. and Sat. at 8, Sun. at 3; through 3/27. **Henry Lindenbaum Center Theater,** 270 West 89th Street (769-4143).

DRIVING MISS DAISY—The return of Alfred Uhry's amusing play about a crusty old Jewish widow and her black chauffeur; directed by Ron Lagomarsino. Featured in the cast are Frances Sternhagen, Earle Hyman, and Ray Gill. Tue. through Sat, at 8, Wed. and Sat. at 2, Sun. at 3; $28.50. **John Houseman Theater,** 450 West 42nd Street (564-8038).

ESTHER: A VAUDEVILLE MEGILLAH-Peter Herber, Robert Ott Boyle, Louis Padilla, Laura Patinkin, Nancy Ringham, and Frederique Walker appear in Liz Swados's festival for Purim utilizing the Biblical story of the super-heroine who saves the Jews from Haman; plus audience participation, and 'hamentashen' for everyone. Tues., Wed., Thurs., and Sat. at 8, Sun. at 2 and 7; $21.50; through 3/31. 92nd Street Y's **Mosaic Theater,** 1395 Lexington Avenue (996-1100).

FANTASTICKS—A gracious and musical fable in its 27th year that has spawned plenty of talent in its time. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last another decade (or two). Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $24 to $28. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FRANKIE AND JOHNNY IN THE CLAIR DE LUNE—Terrence McNally's play in which Johnny wants to marry and have a family, and Frankie wants no commitments. The plot tells of two over-forty singles searching for fulfillment; directed by Paul Benedict. Featured in the cast are Kathy Bates and Kenneth Welsh. Tues. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $24.50 to $28.50. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

THE GOOD AND FAITHFUL SERVANT—Michael Allinson stars in Joe Orton's play, which concerns the poor rewards of living by the rules and honoring authority, dramatized by a man who gives his all to one company and gets nothing in return; directed by Will Lieberson. Featured in the cast are Terry Ashe-Croft, Lezlie Dalton, Laura Lane, William Carrigan, Eddie Lane, and Gene Morra. Tues. through Fri. at 8:15, Sat. at 7 and 10, Sun. at 4 and 7; $20. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

THE LEGACY—Gordon Nelson's account of the history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet! Fri. & Sat. at 8, Sun. at 3; $12; through 5/22. **National Black Theater,** 2033 Fifth Avenue (427-5615).

LILIANE MONTEVECCHI ON THE BOULEVARD—Liliane celebrates her two great loves, Paris and New York, in song; with Joel Silberman. Mon. and Wed. through Fri. at 8, Sat. and Sun. at 5 and 8 (Tues. is dark); $22.50; through 3/13. **Kaufman Theater,** 534 W. 42nd St. (564-8038).

A LITTLE NIGHT MUSIC—Stephen Sondheim's story of mismatched couples who are sorted out during a weekend in the country is based on Ingmar Bergman's *Smiles of a Summer Night.* Mary Beth Peil and David Cryer head the cast; directed by Richard Parrinello. Wed. and Fri. at 8, Sun. at 3; $20 (exc. opening night which is a $150 gala); 3/9, 11, 13, 16, 18, 20, 23, 25, 27. **Opera Ensemble,** 45 E. 81st Street (288-1485).

MAMA, I WANT TO SING—Deitra Hicks stars in this fine gospel musical, by Vy Higginsen (who is also the narrator) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Thur. and Fri. at 8, Sat. at 2, 5, and 8, Sun. at 3; $10 to $19.95. **Heckscher Theater,** Fifth Avenue at 104th Street (534-2804).● ●

THE NO-FRILLS REVUE!—A musical revue, with fourteen collaborators and contributors, directed by Martin Charnin, consists of 20 sketches, songs, dances, and blackouts. Featured in the cast are Andre Montgomery, Adinah Alexander, Lynn Paynter, Sasha Charnin, Justin Ross, Claire Fields, Sally Fay, Stephani Hardy, Sarah Knapp, and Bob Stillman. Tues. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $25. **Cherry Lane Theater,** 38 Commerce Street (989-2020).

NORA—Ingmar Bergman's play is focused on Ibsen's *A Doll's House,* creating a stage adaptation of that classic; directed by Steve Stettler. Bergman moves the action out of the drawing room into a dream world. Thur. through Sat. at 8, mat. on Thur. at 11 a.m. and Sun. at 3; $10 ($8 on Thur. evening); through 3/13. **New Theater of Brooklyn,** 465 Dean Street at Flatbush Avenue (1/718-230-3366).

NUNSENSE—Dan Goggin's musical (and comical) adventures of five philanthropically motivated nuns who try to mount a talent show to raise money for a good cause. Featured in the cast are Travis Hudson, Edwina Lewis, Marilyn Farina, Christine Anderson, Susan Gordon-Clark, and Suzi Winson. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $25 to $32.50. **Douglas Fairbanks Theater,** 432 W. 42nd Street (239-4321). ● ●

A MOON FOR THE MISBEGOTTEN—To celebrate the centennial of Eugene O'Neill's birth, the Connemara Players present a revival of his play. It portrays one night in the life of a man trying to find salvation and peace with a seemingly indomitable girl; directed by Gene Reilly. Thur. through Sat. at 8, Sun. at 3; 3/10 through 27; $10. ATA at **Sargent Theater,** 314 West 54th Street, 4th floor (924-1004).

OIL CITY SYMPHONY—A musical revue written and performed by Mike Craver, Mark Hardwick, Debra Monk, and Mary Murfitt, directed by Larry Forde, tells of a reunion recital by four graduates of the city's highschool. Tues. through Thur. at 8, Sun. at 3; $22; Fri. at 8, Sat. at 7 and 10, Sun. at 7; $25. **Circle-in-the-Square Downtown Theater,** 159 Bleecker Street (254-6330).

THE PALACE OF AMATEURS—Laura Dern, Kyle MacLachlan, and Kate Reid star in John PiRoman's comedy, featuring Kristine Nielson, Tom Mills Wood, Ed Zang, and David Schramm, directed by Norman Rene. Play is set in a seedy Hollywood hotel where a Southern belle and her boyfriend are staying and plotting to meet a screen director. Tues. through Sat. at 8, Sun. at 3 and 7:30, Sat. at 2:30; 3/8 through 23, $20; from 3/24, $22.50 through $27.50. **Minetta Lane Theater,** 18 Minetta Lane (420-8000).

THEATER

PERFECT CRIME—Warren Manzi's psychological cat-and-mouse duel between a detective and a doctor; directed by the author who is also featured in the cast with Cathy Russell, Brian Dowd, Michael Worth, and W. MacGregor King. Tues. through Sat. at 8, Sun. at 3 and 7, Sat. at 2; $25. **INTAR Theater,** 420 West 42nd Street (695-3401).

PSYCHO BEACH PARTY—Charles Busch's new comedy (in which he stars) is the rib-tickling story of a perky teenage girl with a problem (something like a multiple-personality quirk) which leads to havoc with her social life and turns beach parties into nightmares; directed by Kenneth Elliot. Featured in the cast are Michael Leitheed, Becky London, Ralph Buckley, Arnie Kolodner, Robert Carey, Michael Belanger, Judith Hansen, Theresa Marlowe, Meghan Robinson, and Andy Halliday. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $28. **Players Theater,** 115 Macdougal Street (254-5076).

RASHOMON—Based on short stories by Ryunosuke Akutagawa, this drama of mystery, suspense, and illusion is set 1000 years ago in the city of Kyoto. James Saito stars with Kiya Ann Joyce, Philip Moon, Thom Sesma, and Norris Shimaku, among others; directed by Robert Kalfin. Tues. through Sat. at 8, Wed., Sat., and Sun. at 2; $20 to $28. **Roundabout Theater,** 100 East 17th Street (420-1883).

RIVERSIDE DRIVE—The Leon Kobrin play with music is about the changing outlook between two generations of a Jewish family. Featured in the cast are Leon Liebgold and Zipora Spaisman, Diane Cypkin, I. W. Firestone, Norman Krueger, and Rebecca Varon; directed by Roger Sullivan. Sat. at 8, Sun. at 2 and 5:30; $14 and $16; through 3/20. **Folksbiene Theatre,** 123 East 55th Street (755-2231).

SHALOM' 88—Boaz Sharabi, Amalia Izhak, Lea Levi, Piero Tabarani, and Yaffa Yarkoni are the stars of an Israeli musical and dance extravaganza featuring forty singers and dancers; directed by Gavri Levi. 3/10 at 2 and 8; 3/11 at 3; 3/12 at 8:30, and 3/13 at 3 and 7; $15–$27. **Town Hall,** 123 W. 43rd St. (840-2824).

A SHAYNA MAIDEL—(Yiddish for *A Pretty Girl*). Melissa Gilbert stars in Barbara Lebow's story of two sisters and their father, and the experiences which have torn the family apart and brought them back together again; directed by Mary B. Robinson. With Paul Sparer, Gordana Rashovich, Cordelia Richards, Joan MacIntosh, and Jon Tenney. Tue.–through Thur. at 8, Sat. at 2, $25; Wed. at 2, $22; Fri. & Sat. at 8, Sun. at 3, $28. **Westside Arts,** 407 W. 43rd St. (541-8394).

SLASHER—*The Splatter Rock Musical,* by Michael Hillyer (who also directed), Biff Paruolo, Bill Wheeler, and Michael Calderwood. Thur. at 8, Sat. at 7; $15. **Wings Theater,** 112 Charlton Street (645-9630).

STEEL MAGNOLIAS—Robert Harling's play returns (and looks and plays better yet in its larger venue); about society matrons who live, discuss, and enjoy life as they are beautified at the same beauty parlor regularly; directed by Pamela Berlin. With Betsy Aidem, Kate Wilkinson, Margo Martindale, Mary Fogarty, Constance Shulman, Rosemary Prinz. This sweet, small play is entertaining and moving. Tue.–Fri. at 8, Sat. at 6 &10, Sun. at 3 & 7:30; $24–$30. **Lucille Lortel Theater**, 121 Christopher Street (924-8782).

A SUBJECT OF CHILDHOOD—Loren-Paul Caplin's play concerning the effects of being abandoned, and how they can shape one's entire life; directed by Bill Castellino. With Gregory Salata, Novella Nelson, Kelle Kerr. Tues. through Sat. at 8, Sun. at 3 & 7; $18. **WPA Theater**, 519 W. 23rd St. (206-0523).

TAMARA—John Krizanc's participatory adventure, based on two days (1927) in the life of Tamara De Lempicka, takes place in a lavishly-decorated Italian villa and lets you pursue any character throughout the 15 rooms of the villa; directed by Richard Rose. Mon. through Wed., Fri. through Sun. at 8, Sat. and Sun. at 2; $85 to $135. **The Seventh Regiment Armory,** Park Avenue and 66th Street (307-7171).

THE TAMING OF THE SHREW—Shakespeare's comedy, directed by Julie Taymor, and featuring Shelia Dabney and Sam Tsoutsouvas, is presented in a performance-in-the-round production. Thurs. through Sat. at 8; $15; through 3/26. **Theater 890,** 890 Broadway, at 19th St. (533-8834).

TARMAN—Moses Gunn stars in Karen Jones–Meadows's play about an aging blues musician fighting to retain his past greatness; directed by Shauneille Perry. With Seret Scott, Kim Hailton, Merlin Santana, Guy Davis, Helmar Augustus Cooper, Dean Kirby, John P. Rice. Wed.–Sat. at 8, Sat. at 3, Sun. at 3 & 7; $15 to $18. **Hudson Guild,** 441 West 26th Street (760-9810).

THULI IN CONCERT—A full-length concert/theater production featuring the South African singer Thuli Dumakude performing traditional township music and contemporary compositions of the area. Sun. at 6 and Mon. at 8, through 3/28; $15. **Douglas Fairbanks Theater**, 432 West 42nd Street (239-4321).

VAMPIRE LESBIANS OF SODOM—Charles Busch's funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Featured in the cast are David Drake and Carole Monferdini. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $22 to $25. **Provincetown Theater,** 133 Macdougal Street (477-5048). ● ●

THE WEDDING OF THE SIAMESE TWINS—Burton Cohen's play is based on the true story of Chang and Eng (played by Matt Nikko and Kevin John Gee) who became world-renowned in the late 1800s, and covers approximately 40 years of their lives; directed by Scott Rubsam. Featured in the cast are Lauren Thompson,Elaine Rinehart, Susan Willis, and Marvin Einhorn. Tues. through Sat. at 8, Sun. at 3; $10. Primary Stages Company presentation at the **45th Street Theater,** 354 West 45th Street (333-7471).

WENCESLAS SQUARE—The last play by the late Larry Shue is a portrait of a professor of theater who, with his student as traveling companion, returns to Prague after a number of years and finds lots of surprises; directed by Jerry Zaks. Featured in the cast are Dana Ivey, Victor Garber, Jonathan Hadary, and Bruce Norris. Tues. through Sun. at 8, Sat. and Sun. at 3; $20 to $25. **Public Theater/Martinson Hall,** 425 Lafayette Street (598-7150).

WOMAN IN MIND—Alan Ayckbourn's play, by far the best thing we have had around in some time, is about a middle-aged woman (Stockard Channing, who engages our complicity and compassion to the utmost) with a fantasy life that threatens to overcome her mundane existence; directed with skill and great sympathy for all by Lynne Meadow. Featured in the cast are Michael Countryman, Patricia Conolly, John David Cullum, Remak Ramsay, Daniel Gerroll, Tracy Pollan (who portrays a perfect dream of a daughter to perfection), and an absolutely smashing performance by Simon Jones. Tues. through Sun. at 8, Sat. and Sun. at 2:30; $30 (except Sun. evening which is $25); through 3/20. Manhattan Theater Club's Stage I, **City Center,** 131 W. 55th St. (947-5850).

THEATER COMPANIES

THE ABBEY THEATER—Ireland's national company presents Tom MacIntyre's *The Great Hunger,* an adaptation of Patrick Kavanagh's epic poem reflecting life in a rural Irish village; directed by Patrick Mason. Featured in the cast are Tom Hickey, Michele Forbes, Conal Kewarney, Demond Moore, Brid Ni Neachtain, Vincent O'Neill, and Joan Sheey. Tues. through Saturday at 8, Sat. at 2, Sun. at 3; $19 to $25. 3/15 through 27. **The Triplex** at Manhattan Community College, 199 Chambers Street (618-1980).

BILLIE HOLIDAY REPERTORY THEATER—Celeste Colson Walker's *Reunion in Bartersville,* and Pearl Cleage's *Come and Get These Memories*, are in rotating repertory with Judi Ann Mason's *Indigo Blues,* featuring Denise Burse-Mickelbury, Gwen Roberts–Frost, and Clarence Jarmon. Featured in the other casts are Maurice Carlton, William Williams, Melissa Fonts, David Robeson, Chuck Patterson, and Mikell Pinkey. Wed. through Sat. at 8, Sat. at 3, Sun. at 4; $6 to $12; through 3/27. Phone for specifics. **Billie Holiday Repertory Theater,** 1368 Fulton Street, Brooklyn (1-718-636-0918).

CIRCLE REPERTORY THEATER—David Steven Rappoport's *Cave Life* is a comedy about an eccentric Manhattanite involved in an unusual *menage-a-trois* with her husband and her hallucination of a Neanderthal suitor; directed by Paul Lazarus. Company members and guest artists are featured in the cast. Tues. through Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7:30; $22.50 to $26. **Circle Repertory Theater,** 99 Seventh Avenue South (924-7100).

EQUITY LIBRARY THEATER—3/10 through 4/3: Cole Porter's *Leave It to Me,* with book by Samuel and Bella Spewack. (Remember *My Heart Belongs to Daddy?)* Tue. through Sun. at 8, Sat. and Sun. at 2:30. **Equity Library Theater**, 310 Riverside Drive (enter on 103rd Street) (663-2028).

JEAN COCTEAU REPERTORY—T. S. Eliot's *The Cocktail Party,* about a mysterious stranger and two guardian angels in London (through 4/21), in repertory with Franz Kafka's *The Trial* and Anouilh's *Antigone,* a modern retelling of the Sophocles tragedy (through 4/8). Thur.–Sat. at 8, Sun. at 3; $15. Phone for specifics. **Bouwerie Lane,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATER—Arnold Wesker's two one-acters for one actress (Marilyn Chris): *Yard Sale,* about a Brooklyn schoolteacher whose husband leaves her after many years, and *Whatever Happened to Betty Lemon,* about an ancient English crone fighting off old age; both directed by Edward M. Cohen. Tues. through Thur. and Sat. at 8, Sun. at 3 and 7; $15 to $18. **Theater,** 344 East 14th Street. Closed.

LATIN AMERICAN THEATER ENSEMBLE—In Spanish: Jean Zune's *La Ventisca,* directed by Victor Acosta and starring Teresa Yenque and Carlos Rodriguez. The story is about a man living alone in a remote place who meets a famous woman, an accidental encounter that will change their lives. Fri. and Sat. at 8, Sun. at 5; $8; through 4/10. **El Porton del Barrio,** 172 East 104th Street (246-7478).

MANHATTAN PUNCH LINE—During this 4th Annual Festival of One-Acters, 21 plays will be presented through 3/20; $10; call theater for specifics. **Judith Anderson,** 422 West 42nd Street (279-4200).

MUSICAL THEATER WORKS—Kurt Peterson has the title role in *Alias Jimmy Valentine,* a musical based on the O. Henry story, book by Jack Wrangler, lyrics by Hal Hackady, music by Robert Haber; directed by Charles Repole. It tells of a famous safecracker released on parole. Closes March 13. Tues. through Sun. at 8, Sat. at 3; $12. **Musical Theater Works Performance Space,** 136 East 13th Street (228-1210).

NEW MEDIA REPERTORY COMPANY—An evening of two one-acters: August Strindberg's *Motherlove*, directed by Mary Hayde, about four women at the turn of the century. Plus, George Bernard Shaw's *O'Flaherty V. C.,* directed by Tom McDermott Jr., an anti-war comedy. Through 3/20; $8 (call theater for specifics). **New Media,** 512 East 80th Street (734-5195).

NEW YORK SHAKESPEARE FESTIVAL—*A Midsummer Night's Dream*, now set in Brazil's northern Bahai, and incorporating aspects of voodoo into the supernatural aspects of Shakespeare's fantasy; a good bit of his indestructible humor comes through. Directed by A. J. Antoon, with Lorraine Toussaint, Elizabeth McGovern, F. Murray Abraham, Barton Heyman, Geoffrey Owens. Tues.–Sat. at 8, Wed. at 2, Sat. at 2:30, Sun. at 3, $20–$25; through 3/27. **Public/Anspacher,** 425 Lafayette St. (598-7150). *Julius Caesar*, directed by Stuart Vaughan, is previewing now prior to a 3/22 opening. Cast features Al Pacino as Marc Antony, Martin Sheen as Brutus, Edward Herrmann as Cassius, and John McMartin as Caesar. Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $20–$25; through 4/3. **Public-Newman Theater,** 425 Lafayette St. (598-7150).

PEARL THEATER COMPANY—Chekhov's *Uncle Vanya*, directed by Shepard Sobel. With Jim Nugent, Stuart Lerch, Joanne Camp, Joseph Warren, Robin Westphal, Frank Geraci, Sylvia Davis, among others. Wed. through Sat. at 8, Sun. at 3; through 3/26; $10. **Pearl Theater,** 125 West 22nd Street (645-7708).

PUERTO RICAN TRAVELING THEATER—Richard Irizarry's *Ariano,* a controversial drama about a yuppie, his obsession with acceptance by the 'white' world, amd takes a long, hard look at racial attitudes. Featured in the cast are Graciela Lecube, Elizabeth Ruiz, Rafael Baez, David Medina, Eddie Trucco, Jimmy Borbon; directed by Vicente Castro. In English: Wed. through Fri. at 8; in Spanish: Sat. and Sun. at 2:30 and 8; $10. **Traveling Theater,** 304 West 47th Street (354-1293).

REPERTORIO ESPANOL—*La Zarzuela,* anthology of songs from Spanish operettas; *La Corte de Faraon*; Eduardo Machado's *Las Damas Modernas de Guanabocoa* and *Revoltillo!*; Gloria Gonzalez's *Cafe con Leche*; Richard Talesnik's *La Fiaca*; Jose Zorillla's *Don Juan Tenorio*; Alejandro Casona's *Prohibido Suidarse en Primavera*; Ana Diosdado's *Usted Tambien Puede Disfrutar de Ella*; Federico Garcia Lorca's *Yerma.* Thur. through Sat. at 8, Sun. at 3 and 7; call theater for specifics (some of the events are at the Equitable Tower, 787 Seventh Avenue.) 3/11–17 only, Sor Juana Ines de la Cruz's *Los Enredos de Una Casa.* **Gramercy Arts Theater,** 138 East 27th Street (889-2850).

ROYAL COURT REPERTORY—Carol Costa's *Big Al Goes Straight* is a murder mystery set in a speakeasy disguised as a funeral parlor in 1920's Chicago; directed by Michael Singleton. Wed.–Sat. at 8, Sat. at 3; $10. **Royal Court Repertory Theater**, 342 West 53rd Street (956-3500).

SHAKESPEARE STAGE COMPANY—The company's premiere season opens with *Twelfth Night*, directed by Anthony Naylor, and featuring American actors trained in the United States, as well as the Royal Academy of Dramatic Art in London. Tues. through Sat. at 8, Sun. at 3; $8. **Samuel Beckett Theater,** 412 West 42nd Street (279-4200).

THIRTEENTH STREET REPERTORY—Israel Horovitz's *Line*, a comedy, Wed., Thur. and Sun. at 9:30; $10; in repertory with *Tooty Died Grinnin'*, by Dana Tatum and Peter McFarlane, which focuses on four men (Robert Siveris, Mike Jefferson, Keith Smith, and Ivan Jourdain) growing up in Breaux Bridge, Louisiana, in the 1930s. Two choose to fight back against the racism and the hostile environment; two run from confrontation; directed by Ken Terrell. Wed. through Sun. at 7; $10; through 3/13. **Thirteenth Street Theater,** 50 West 13th Street (675-6677).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AFTER CRYSTAL NIGHT—John Herman Shaner's comedy-drama concerning a middle-class family facing problems of anti-Semitism, Jewish identity, and dealing with a persuasive Jewish activist group; directed by Max Meyer. Featured in the cast are Steve Franken, Barbara Eda-Young, Anthony Call, and Ben Mittleman. Thur. through Sun. at 8, Sat. and Sun. at 3. **Henry Street Settlement**, 466 Grand St. (869-3981).

BIG BLONDE—Dorothy Parker's tale, set in a 20s speakeasy, 'when women were good sports'. With Kathryn Danielle, Paul Connell, Liliane Du Rae. Peter Mattaliano directs. Thur.–Sat. at 8, Sun. at 3; $8; 3/10–4/3. **Art and Work,** 870 6th Ave. (215-0231).

CAUGHT IN THE MIDDLE WITH NO WAY OUT—A play about a fatherless black family that deals with conflict, pain, and gang violence from a member of the household, written and directed by Michael J. Holland. Tues. through Sat. at 8, Sun. at 3 and 7. **Harold Clurman Theater,** 412 West 42nd Street (594-2826).

CHANNELS—Dale Johnson's play examines the mass media's interpretation of reality by viewing multiple roles through scenes that portray a news story, a situation comedy, advertising, and a made-for-TV movie; directed by Dan McKereghan. Fri. & Sat. at 8, through 3/26; $10. **Noho Theater,** 2 Bond Street (642-8009).

CYRANO—A musical for the whole family, with lyrics, book, and music by Judy Spencer; directed by Dinah Gravel; choreography by Jamie Stiller. Based on Rostand's romantic tragedy about a brave but homely man with a beautiful soul and magnificent wit. Thur. through Sat. at 8, Sun. at 3; through 3/12; $7. **Hartley House,** 413 West 46th Street (666-1716).

DOUBLE BILL—Jason Miller's *Lou Gehrig Did Not Die of Cancer,* with John Di Gennaro, Mary C. Keefe, and Nita Novy; plus Fred Crecca's *Barflys Part I*, with Larry Fleischman and Marie Wallace; both directed by Lou Vuolo. Through 3/12; $8. Phone for details. **Courtyard Playhouse,** 39 Grove Street (675-2574).

GRANDMA, PRAY FOR ME—Nishan Parlakian's comedy about Armenians in America; and their efforts to keep their traditions alive down through the generations; directed by Joseph King. Thur. through Sat. at 8, Sun. at 3; through 3/13; $10. **Park West Presbyterian Church,** 165 West 86th Street (242-3900).

FOIBLES—Byzantine intrigues at a theater and a gay bar, by Terry Talley; directed by Richard Smithies. 3/11 through 5/1, Fri. at 7, Sun. at 3:30 and 8; $10. **Wings Theater,** 112 Charlton Street (645-9630).

GRASS ROOTS—Le Wilhelm's comedy about a marijuana salesman who encounters a weird variety of customers. Featured in the cast are Lissa Watson, Merry Beemer, and Giselle Minole. 3/10–12, at 8; $8.**Cubiculo Theater,** 414 West 51st Street (496-8018).

GRENDEL—John Gardner's retelling of the Beowulf epic from the monster's point of view. Thurs. through Sat. at 8, Sun. at 3; $8; through 4/3. **Medicine Show,** 353 Broadway at Franklin Street (673-5665).

GUADELOUPE—Mindi Dickstein's farce about two young women swept away by revolution in the tropics; directed by Christopher Catt. Thur. through Sat. at 8, Sun. at 5; through 3/13; $8. **Westbeth Theater,** 151 Bank Street (691-2272).

HERE COME THE CLOWNS—A revival of Philip Barry's play, set in a vaudeville speakeasy, presenting a classic confrontation between good and evil; directed by Richard Dent. Featured in the cast are Paul Borrillo, Tierney Finn, Timothy Hall, Jacqueline Hahn, Jim Maggard, Claire Dorsey, and Mark Folger. Thur. through Sat. at 8; Sun. at 3; $8; through 3/20. **Peter Xantos Theater**, 302 West 91st Street (362-3964).

THE LITTLE THINGS—*Short Plays of Everyday America.* William Inge's *The Tiny Closet;* Thornton Wilder's *Infancy* and *Pullman Car Hiawatha;* Anton Chekhov's *Swan Song*; all directed by Dennis Crowley. The casts feature Tim Barrett, Richard Toth, Greg Cancro, Jed Krascella, Camille Hickman, and Alexis Keefe. Thur. through Sat. at 8; $10; through 3/12. **Sanford Meisner Theater,** 164 Eleventh Avenue (206-1764).

THE MAD EMPEROR—August Strindberg's tragi-comedy about the reign and fall of Erik XIV, king of Sweden, betrayed by his brother, his queen, and his lover; directed by Steven Baker. Thur. through Sun. at 8; $5; through 5/2. **Dramatis Personae Theater**, 25 East Fourth Street (673-4382).

THE MASTER BUILDER—Henrik Ibsen's psychological drama about a talented man burdened with remorse and fear of the younger generation; directed by Allen Schroeter. Fri. and Sat. at 8, Sun. at 3; 3/18 through 5/27; $10. On Sunday evenings at 7:30, 3/20 through 5/22, *The War in New Jersey,* by Alexander Wells, about four Vietnam vets who are finding it hard to readjust to civilian life; directed by Evonne Marie Fitzgerald; $10. **Westside Repertory Theater,** 252 West 81st Street (874-7290).

THE MEASURES TAKEN—Berthold Brecht's play showing five agitators sent into China to enlighten the workers there about the ABC of Communism. 3/10–13, 17–20; $5. **University Settlement,** 184 Eldridge Street (353-1924).

ORESTES—Euripides' play telling of the killing of Clytemnestra by her two children to avenge her murder of their father; directed by R. Jeffrey Cohen. With Deborah Kampmeier, John Harmon, Tom Harford, Raphael Nash. Wed.–Sat. at 8, Sun. at 7; $10; through 3/13. **RAPP**, 220 E. 4th St. (529-6160).

THE RED SIGNAL—Agatha Christie's typical inimitable mystery, replete with humor, suspense, murder, and mystique (including a seance); directed by Fred Fondren. Featured in the cast are Nancy Berkeley, Kerry Mortell, Stephen Broker, Gregory Marker, Timothy Douglas, Gladys Fleischman, and Margaret Mackey. Thur. through Sat. at 8, Sun. at 3; $8; through 4/10. **Prometheus**, 239 East 5th Street (477-8689).

THE ROSY CAVE—J. Lois Diamond's play explores the backstage lives of strippers in Boston's combat zone, replete with frustrations, dreams, illicit activities, and perversities; directed by Rick Lombardo. Thurs. through Sun. at 8; through 3/13; $4. **Theater for the New City,** 155 First Avenue (254-1109).

SAIL AWAY—Or *A Workingman's Guide to Atlantis*, by Glyn O'Malley. A ghost materializes in an offbeat New England family to take care of unfinished business. Thur.–Sat. at 8, Sun. at 3; through 3/27; $8. Phoenix at **Raft**, 432 W. 42nd St.(279-4200).

STARTUFFE—Adapted from Moliere and directed by Daver Yukl, action takes place on a starship, 200 years into the future. Fri. and Sat. at 8, through 3/19; $8. **Actors' Factory,** 149 West 29th Street (594-1494).

UNTOLD DECADES—Seven one-acters in two consecutive evenings trace the gay male experience from the 1920s to the present; written by Robert Patrick. Thur. and Sat. at 8, Sun. at 7; $10; through 4/10. Produced by the Glines at **Producers Club Theater**, 358 West 44th Street (869-3530).

THE WINTER'S TALE—Shakespeare's play, directed by Robert Hall; featuring Mitch Tebo, Eric Kramer, Kthe Mull, Julia Glander, Robert K. Watson, Ron Brice, and Maggie Hawthorne, among others. Thur. through Sat. at 8, Sun. at 4; $8; through 3/27. Produced by the New Rude Mechanicals at **The Pelican Studio,** 750 Eighth Avenue (971-5630).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you.

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ART
EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

Galleries are generally open Tue.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

SUSAN CRILE—Pastel drawings of anthropomorphic forms; through 3/26. Graham Modern, 1014 Madison Ave. (535-5767).

PHILIP PEARLSTEIN—Recent figure paintings and watercolors; through 3/15. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).

KIKUO SAITO—Recent abstract paintings; through 4/1. Salander-O'Reilly, 22 E. 80th St. (879-6606).

PIA SCHUTZMANN/CARLO GAJANI—Recent paintings-/Cibachrome photographs of the Po Valley in Italy. Through 3/26. Urdang, 23 E. 74th St. (288-7004).

LORRAINE SHEMESH—Paintings, drawings, and quilts; through 3/30. Stone, 48 E. 86th St. (988-6870).

HUNT SLONEM—Black and white gold-framed paintings that depict dense groupings of tropical birds, ocelots, monkeys, and other exotic animals in jungles and in cages; through 4/3. McCoy, 19 E. 71st St. (570-2131).

CLIFFORD SMITH—Paintings of landscapes and barns; through 3/30. Perlow, 980 Madison Ave. (517-5858).

JAIME SUAREZ—Recent ceramic sculptures; through 3/26. C.D.S., 13 E. 75th St. (772-9555).

BOB THOMPSON—Paintings executed during the 'sixties that were inspired by jazz and Italian Renaissance painting, by this black artist who died at age 28; through 4/9. Vanderwoude Tananbaum, 24 E. 81st St. (879-8200).

DOROTHY ZILKA—Landscape paintings in acrylic and oil stick; through 3/19. Schlesinger-Boisanté, 822 Madison Ave. (734-3600).

57th Street Area

WALTER ANDERSON—Crayon drawings executed during the 40's, of landscapes, reptiles, and birds; through 3/31. Ross, 50 W. 57th St. (307-0400).

MILET ANDREJEVIC—Large-scale paintings that depict Greek myths set in Central Park; through 3/30. Schoelkopf, 50 W. 57th St. (765-3540).

GLEN BAXTER/JAN KNAP—Narrative paintings that draw upon children's book illustration/Paintings of domestic scenes that are evocative of pre-Renaissance devotional painting. Through 3/19. Solomon, 724 Fifth Ave. (757-7777).

RONALD BLADEN—Wall sculptures from 1986 to 1988; through 3/19. Washburn, 41 E. 57th St. (753-0546).

WOODROW BLAGG—Recent drawings and sculpture; through 3/26. ACA Contemporary, 41 E. 57th St. (644-8300).

RON DAVIS—Recent paintings from his "Spiral Series"; through 3/26. Blum Helman, 8th floor, 20 W. 57th St. (245-2888).

MARTHA DIAMOND—Recent paintings of abstracted cityscapes and urban architecture; through 3/26. Miller, 41 E. 57th St. (980-5454).

GUNTHER FORG—Lead paintings, bronzes, and photographs; through 4/2. Luhring, Augustine & Hodes, 41 E. 57th St. (752-3366).

ARTHUR GIBBONS—Floor and wall sculptures in polychromed steel; through 3/19. Emmerich, 41 E. 57th St. (752-0124).

MORRIS GRAVES—Fifty works in watercolor and gouache, by this reknowned Northwest visionary painter; through 3/26. Schmidt-Bingham, 41 W. 57th St. (888-1122).

MINORU KAWABATA—Recent large-scale abstract paintings by this artist who moved to New York in 1957, and comes from a family of three generations of Japanese painters; through 3/26. Tilton, 24 W. 57th St. (247-7480).

SAMUEL KORNBERG—Expressionistic figurative paintings that reveal the artist's search for moral justice; through 3/23. Deutsch, 20 W. 57th St. (765-4722).

RAMIRO LLONA/WAYNE THIEBAUD—Recent abstract paintings/A series of prints entitled, "Candy Stripes and Candy Streets"; through 3/26. Haime, 41 E. 57th St. (888-3550).

HOWARD MARGOLIS—Recent figurative paintings and pastels; through 3/27. Dintenfass, 50 W. 57th St. (581-2268).

GORDON MATTA-CLARK—Works that explored architecture, by this artist who died in 1978 at age 35, and works by his contemporaries and friends, including Acconci, Jenney, Kosuth, Nonas, Rothenberg, Serra, others; 3/11–4/16. Lelong, 20 W. 57th St. (315-0470).

ROBERT MOSKOWITZ—Recent paintings; through 3/26. Blum Helman, 20 W. 57th St. (245-2888).

MERET OPPENHEIM—Thirty works executed over a fifty-year period, beginning in 1934; through 4/4. Kent, 41 E. 57th St. (980-9696).

LINCOLN PERRY—A series of five paintings that depict couples in interiors and out-of-doors; through 3/31. Tatistcheff, 50 W. 57th St. (664-0907).

JEAN RATHER—Paintings of dream-like imagery; through 3/19. Gimpel & Weitzenhoffer, 724 Fifth Ave. (315-2033).

DOROTHEA ROCKBURNE—New paintings on the theme of "Pascal and Other Concerns,"; through 4/2. Emmerich, 41 E. 57th St. (752-0124).

JAMES ROSATI/GROVER MOUTON—A survey of this sculptor's work from 1955 to 1988/Recent drawings that depict a hypothetical setting for Tennessee Williams's *Sweet Bird of Youth*. Through 3/26. Marlborough, 40 W. 57th St. (541-4900).

PAUL ROTTERDAM/ALBERTO GIACOMETTI—Paintings and drawings; through 3/12/Sculpture, paintings, drawings, and prints; through 4/2. Herstand, 24 W. 57th St. (664-1379).

MARTIN SILVERMAN—New sculptures of mannequins, dolls, and dummies; through 3/30. Siegel, 24 W. 57th S. (586-0605).

JOHN CHARLES TERELAK—Recent landscapes and cityscapes; through 3/21. Grand Central, 24 W. 57th St. (867-3344).

ROBIN UTTERBACK—Abstract mixed-media collages and constructions; through 3/26. De Nagy, 41 W. 57th St. (421-3780).

GER VAN ELK—Color photographs of table-top still lifes, cut to fit the geometric-shaped boxes on which they are mounted;through 4/1. Goodman, 24 W. 57th St. (977-7160).

PAULE VEZELAY—Constructions, paintings, and drawings by the late British artist whose works were shown in a retrospective at the Tate Gallery in 1983; through 4/2. Zabriskie, 724 Fifth Ave. (307-7430).

JANE WILSON/POLLY KRAFT—Recent landscape paintings and a series of watercolors painted during an Atlantic crossing aboard the QE II/Recent still-life paintings and watercolors depicting bouquets, amaryllis blossoms, and smoked trout. Through 3/30. Fischbach, 24 W. 57th St. (759-2345).

JAMES WINN—Paintings of Midwestern landscapes that depict broad horizontal expanses and illuminated skies; through 3/26. French, 41 W. 57th St. (308-6440).

PHILIP WOFFORD/LUIS CRUZ AZACETA—Recent abstract paintings that are loosely based on nature/New drawings. Through 4/2. Frumkin/Adams, 50 W. 57th St. (757-6655).

East Village

CARLOS ALFONZO/DOREEN GALLO—New works in gouache on paper by a Cuban artist living in Miami/Sculpture and furniture made with tiles. Through 3/27. Bromm, 90 W. Broadway (732-6196).

KATHE BURKHART—Paintings from her "Liz Taylor" series; through 3/27. Greathouse, 157 Ave. B (460-8000).

ROBERT CRONBACH/MARY ELLEN DOYLE—Terracotta sculptures of architectural forms/Works on paper; through 3/27. Humphrey, 37 E. 7th St. (529-0692).

FRAN DROPKIN—Paintings of beach scenes; through 4/3. McCarthy, 229 E. 10th St. (254-1532).

BERNARD FISCHMAN—Paintings that are evocative of medieval art; 3/9–27. Ward-Lawrence, 543 E. 12th St. (533-9530).

ABBY LEVINE—Small-scale paintings and sculpture that refer to architecture; through 4/5. SixtoSix, 626 E. 14th St. (982-4586).

MARY JO VATH—Small-scale representational paintings that depict still life, landscapes, and animals; through 3/27. P.P.O.W., 337 E. 8th St. (529-1313).

JUDITH WEINMAN/PAUL JANSEN—Paintings that juxtapose words and images/Realist paintings on field stretchers. Through 4/3. On the Wall, 328 E. 11th St. (460-0963).

SoHo and TriBeCa

AVI ADLER—Abstract paintings and works on paper; 3/10–4/2. Dome, 578 Broadway (226-5068).

TOYCE ANDERSON—New constructions that depict symbols of urban life; through 4/2. Kelly, 591 Broadway (226-1660).

JENNIFER BARTLETT—Paintings and constructions of boats, fences, and houses; through 3/27. Cooper, 155 Wooster St. (674-0766).

PAUL CARANICAS/CHARLES LUCE—Large-scale oil paintings that depict war-time architectural ruins/An installation of drawings and related objects. Through 3/30. Schreiber/Cutler, 171 Srping St. (925-1441).

SANDRO CHIA—Paintings and large-scale drawings from 1978–1988, most of which have not been seen in the United States before; through 4/5. Sperone Westwater, 142 Greene St. (431-3685).

DALE CHIHULY—Recent glass works; through 3/26. Cowles, 420 W. Broadway (925-3500).

CHARLES CLOUGH—Recent abstract paintings; through 3/16. Hanson, 415 W. Broadway (334-0041).

DOMENIC CRETARA—Large-scale figurative paintings; through 3/26. McNeil, 96 Greene St. (966-1661).

LAUREN EWING/ALFREDO JAAR—Recent large-scale sculpture/A light box installation. Through 3/26. Brown, 560 Broadway (219-1060).

RAFAEL FERRER—Recent oil paintings; through 4/6. Hoffman, 429 W. Broadway (966-6676).

CRISTOS GIANAKOS—A sculpture installation and works in mylar; through 4/2. Siegeltuch, 568 Broadway (431-3550).

MICHAEL GITLIN—Sculptures composed of blocks of wood; through 3/26. Davis, 568 Broadway (219-1444).

GARY GOLDBERG—"Diazoids"—photograms displayed in lightboxes; through 3/26. Souyun Yi, 249 Centre St. (334-5189).

JEFF GOMPERTZ—Recent paintings; through 4/2. Plumb, 81 Greene St. (219-2007).

RODNEY GRAHAM—A series of sculptures entitled, "Standard Edition," made with copper, aluminum, and steel; through 3/17. Burgin, 270 Lafayette St. (219-8379)

THOMAS GRUENEBAUM—Paintings from his "Cabaret Series"; through 3/26. Exhibition Space at 112 Greene St. (966-3864).

DUNCAN HANNAH—Recent figurative paintings; 3/12-4/6. Kind, 136 Greene St. (925-1200).

TOM HATCH—Recent abstract sculpture in copper; through 3/26. Beitzel, 113 Greene St. (219-2863).

CHARLES HEWITT—Abstract paintings that combine linear webs of color and biomorphic forms; 3/10-4/2. M-13, 72 Greene St. (925-3007).

CLINTON HILL—Recent works in handmade paper and dyed pulp, painted wood constructions, wall reliefs, and works on canvas; 3/10-4/7. Pearl, 420 W. Broadway (966-5506).

WILL INSLEY—Fifteen abstract paintings which the artist describes as "wall fragments"; through 3/19. Protetch, 560 Broadway (966-5454).

STEPHEN LAUB—Recent wall sculptures; through 3/26. Koury Wingate, 578 Broadway (966-5777).

TOM LIEBER—Recent abstract paintings; through 3/31. Auchincloss, 558 Broadway (966-7753).

JACK LEMBECK—Lyrical abstract paintings with elements of trompe-l'oeil; through 3/26. Meisel, 141 Prince St. (896-7767).

WILLIAM MANNING/THOMAS NONN—Sculptures with collaged and painted surfaces/Mixed-media paintings. Through 3/19. Shapolsky, 99 Spring St. (334-9755).

CLEMENT MEADMORE—Recent large-scale sculptures; through 4/2. Ingber, 415 W. Broadway (226-2221).

RICHARD MILANI—Paintings on transluscent fiberglass screen with imagery derived from film stills; through 3/19. Rubin, 155 Spring St. (226-2161).

NACHUME MILLER—Paintings and drawings from 1984-1988; through 3/19. Exit, 578 Broadway (966-7745).

JOHN L. MOORE—Large-scale paintings with abstract, theatrical imagery derived from landscape; through 3/26. Liguori, 93 Grand St. (334-0190).

OLIVIER MOSSET—New paintings; through 3/26. Gibson, 568 Broadway (925-1192).

SANFORD ROTH—Paintings that refer to architecture; through 4/5. Jack, 138 Prince St. (966-4235).

FRED SANDBACK—Drawings and prints by this minimalist sculptor, from the 60's to the present; through 3/19. Nolan, 560 Broadway (925-6190).

DAVID SALLE—New paintings of nudes in awkward and provocative poses; through 4/2. Boone, 417 W. Broadway (431-1818).

BARBARA SCHAEFER—Paintings that refer to the past through their many-layered compositions; through 4/2. Bustamante, 560 Broadway (226-2108)

MIRIAM SCHAPIRO—Recent paintings of dancing figures in a series entitled, "Ragtime"; through 4/12. Steinbaum, 132 Greene St. (431-4224).

LEE SCHUETTE—Recent sculpture; through 3/30. Milliken, 98 Prince St. (966-7800).

JUDITH SHEA—New sculptures; through 3/26. Marcus, 578 Broadway (226-3200).

JOEL SHAPIRO—Recent drawings; through 3/30. Cooper, 155 Wooster St. (674-0766).

SANDI SLONE—Heavily-textured paintings with archetypal imagery; through 4/2. Rosenberg, 115 Wooster St. (431-4838)

TOM UTTECH—Paintings that depict densely wooded landscapes; through 3/26. Davidson, 415 W. Broadway (925-5300).

ROBIN WINTERS—Works on paper from 1973 to 1988; 3/12-4/9. Alexander, 59 Wooster St. (925-4338).

NINA YANKOWITZ—Functional objects in slate, granite, and marble mosaic; through 3/26. Art et Industrie, 106 Spring St. (431-1661).

Other

ERIC BAINBRIDGE—New sculpture by this British artist; through 3/26. Ala, 32 W. 20th St. (741-3344).

CATHEY BILLIAN—A light and glass installation; 3/11-4/9. Glass Workshop, 142 Mulberry St. (966-1808).

ROY LICHTENSTEIN—"Picasso" paintings from 1962-64; through 3/31. Gagosian, 521 W. 23rd St. (807-0807).

GERTRUDE SHIBLEY—Lyrical abstract paintings with elements of geometry; through 3/30. Hudson Guild, 441 W. 26th St. (760-9800).

ALBERT YORK—Recent oil paintings, plus a selection of the artist's work since 1963; through 3/30. Davis & Langdale, 231 E. 60th St. (838-0333).

GROUP SHOWS

Madison Avenue and Vicinity

AMERICAS SOCIETY—680 Park Ave. (249-8950), Tue.-Sun. 12-6. Works by three Venezuelan artists; through 4/3.

BABCOCK—20 E. 67th St. (535-9355). 19th-century American paintings by Brevoort, Davies, Eilshemius, others; through 4/15.

MATHES—851 Madison Ave. (249-3600). Figurative drawings by sculptors, from 1883-1965, by Archipenko, Calder, Matisse, Modigliani, Noguchi, Smith, others; through 4/1.

SIMON/NEUMAN—42 E. 76th St. (744-8460). Works by Bäckström, Storey, Uglow; through 3/19.

SINDIN—1035 Madison Ave. (288-7902). Prints by Chagall, Matisse, Miro, Picasso; through 3/31.

SOLOMON—959 Madison Ave. (737-8200). Paintings and sculpture by Calder, De Kooning, Rauschenberg, Stella, others; through 3/31.

WENDER—3 E. 80th St. (734-3460). "Chinese Paintings and Calligraphy: First Half 20th Century"; through 4/2.

57th Street Area

DRAKE—50 W. 57th St. (582-5930). Paintings and sculpture by Avery, Bush, Frankenthaler, Noland, others; 3/12-26.

GOODMAN—41 E. 57th St. (593-3737). Works by Bailey, Calder, de Kooning, Dubuffet, Lichtenstein, Nevelson, Rauschenberg, Rosenquist; through 3/31.

FINDLAY—41 E. 57th St. (486-7660). "The Inspiration of Cape Ann, 1880-1975," with works by Beal, Cornoyer, Kroll, Paxton, Potthast, Waugh, others; through 4/2.

I.B.M.—590 Madison Ave. (407-6100). "Encountering the New World 1493-1800: Rare Prints, Maps, and Illustrated Books from the John Carter Brown Library"; "Dutch Paintings of the Golden Age from the Collection of the National Gallery of Ireland"; through 4/9.

JANIS—110 W. 57th St. (586-0110). "60's/80's Sculpture Parallels," with works by Artschwager, Bickerton, Oldenburg, Holzer, Koons, Smithson, others; through 3/26.

KENNEDY—40 W. 57th St. (541-9600). Prints depicting urban life in America, by Bishop, Lewis, Marin, Pennell, Sloan, Whistler, others; through 3/26.

KRUGIER—41 E. 57th St. (755-7288). "The Mind's Eye," with works by Brancusi, Degas, Dubuffet, Klee, Picasso, Rodin, Tomlin, others; through 4/9.

LAMAGNA—50 W. 57th St. (245-6006). "Altar/Alter," with works by Beuys, Brickhouse, Lipski, Mendieta, Winokur, others; through 3/26.

MIDTOWN—11 E. 57th St. (758-1900). "Painting America: Mural Art in the New Deal Era" with works by Benton, Bishop, Kent, Laning, Marsh, Peirce, Shahn, others; through 4/9.

ST. ETIENNE—24 W. 57th St. (245-6734). Paintings, drawings, and prints by Corinth, Kollwitz, Modersohn-Becker; through 4/2.

East Village

CAPP—223 E. 10th St. (982-4444). Mixed-media works by Barnes, Fleming, Mackiewicz; through 3/27.

P.S. 122—150 First Ave. (228-4249). Landscape and cityscape paintings by Colquhoun, Feinland, Leto; through 3/27.

SoHo and TriBeCa

ALTERNATIVE MUSEUM—17 White St. (966-4444). Recent abstract paintings by Gustavo Rivera, plus installations by Epoxy and Renato Miceli; through 3/26.

ART IN GENERAL—79 Walker St. (219-0473), Wed.-Sat. 1-6. Sculpture by Donegan, Enck, Smith, Stevens; through 4/9.

ARTISTS SPACE—223 W. Broadway (226-3970). "Colliding: Myth, Fantasy, Nightmare," with works by Alfonzo, Henrich, Raciti, Rubio, Stanley; organized by Michael Auping; through 4/2.

DI LAURENTI—383 W. Broadway (925-5100). "Art of the 90's," with works by Chae, Cutrone, Gallo, Jackson, Stoller, others; through 3/19.

DRAWING CENTER—35 Wooster St. (219-2166). "Selections 41," with works by Gold, Houston, Montgomery, Poorbaugh, Quaytman, others; through 3/16.

ERPF—568 Broadway (925-6160). "Private Works for Public Spaces," with drawings and models for unrealized public works by Benglis, Coyne, Denes, Haas, Kozloff, Oppenheim, Otterness, Saret, others; through 3/19.

GLADSTONE—99 Greene St. (431-3334). Works by Calzolare, Holzer, Kosuth, Merz, Nauman, Sonnier; through 4/2.

GRUENEBAUM—415 W. Broadway (966-3646). Works by gallery artists with furniture designed by Jack Lenor Larsen, Directional, and Avento; 3/12-4/2.

HELLER—71 Greene St. (966-5948). Recent glass works by Libensky-Brychtova, Moje, Vizner; through 3/27.

MUNROE—415 W. Broadway (226-0040). Paintings by Dworkin, Bradford, Feinberg, Newman; through 4/2.

SHAFRAZI—163 Mercer St. (925-8732). Works by Corris, Diao, Mosset; through 3/26.

SOHO CENTER FOR VISUAL ARTS—114 Prince St. (226-1995). Works by Cuevas, Kilpatrick, Landau, Sutton; through 4/2.

ZARRE—379 W. Broadway (431-3456). Recent paintings and drawings by Barth, Borstein, Boyd, Ohlson; through 3/18.

Other

BACA DOWNTOWN—111 Willoughby St., Brooklyn (718-596-2222). "8th Annual Small Works Show," with works by Fitzgerald, Franca, Lyndon, McConaughy, Napierala, Teufel; curated by Lisa Phillips; through 3/26.

DIA ART FOUNDATION—548 W. 22nd St. (431-9232), Thu.-Sun. 12-6. Works by Beuys, Knoebel, Palermo; through 6/19.

KLEIN—611 Broadway (505-1980). Paintings by Morehead, Nadin, Nares, Winters; through 3/19.

LEHMAN—Bedford Park Blvd. West and Goulden Ave., Bronx (960-8211). "Convergences/Convergencias," with works by Azaceta, Cernuda, Dos Santos, Downey, Gonzalez, Juarez, Serrano, Velez; through 3/31.

NEW YORK STUDIO SCHOOL—8 W. 8th St. (673-6466). "The New Sculpture Group—A Look Back: 1957-1962," with sculpture by Agostini, Bourgeois, Chamberlain, Marisol, Pavia, Stankiewicz, others; through 4/8.

ROTUNDA—Brooklyn War Memorial, Cadman Plaza West and Orange St., Brooklyn (718-875-4031). Works by Alexander, Francis, Hill; through 3/26.

PHOTOGRAPHY

TOM BARIL/SUZANNE WILLIAMSON—Black-and-white landscape photographs by both; through 5/7. Ledel, 168 Mercer St. (966-7659).

CECIL BEATON—Photographs, paintings, caricatures, set designs, and illustrations; 3/15-4/23. At Grey Art Gallery, 33 Washington Place (998-6780) and F.I.T., 27th St. at Seventh Ave. (760-7970).

LYNN HYMAN BUTLER—Photographs taken on horseback at various speeds, while riding through the Sleepy Hollow region in Westchester County; through 3/27. Education Gallery at I.C.P., 1130 Fifth Ave. (860-1777).

CHARLES BREED—Photographs taken between 1909-1923, from the collection of Jack Lubiner;

through 4/30. Books & Co., 939 Madison Ave. (737-1450).

WILLIAM CHRISTENBERRY/LOUIS DE CLERCQ—Sculpture and color photographs of abstracted Alabama landscapes/19th-century architectural photographs taken in Egypt, Syria, Jerusalem, and Spain; 3/10–4/23. Pace/MacGill, 11 E. 57th St. (759-7999).

DAVID HEALD—Photographs of five Romanesque Cistercian abbeys in France; through 4/2. Ward, 9 E. 93rd St. (831-4044).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12–8 (5–8 free of charge), Wed.–Fri. 12–5, Sat.–Sun. 11–6. $2.50 admission. Through 5/1: "Margaret Bourke-White: A Retrospective"; "Carl Chiarenza: Landscapes of the Mind."

GRACE KNOWLTON—Black-and-white photographs of adobe floors, cement ceilings, windows, and culverts constructed of earth and boulders; through 4/2. Witkin, 415 W. Broadway (925-5510).

JEROME LIEBLING—A retrospective of documentary photographs; through 3/19. Photofind, 138 Spring St. (334-0010).

LIEBERMAN & SAUL—155 Spring St. (431-0747). Photographic works composed of multiple images, by Birrell, Callis, Frailey, Sonneman, Winokur, others; through 3/26.

MANUEL (ED HILL/SUZANNE BLOOM—Collaborative computer-generated photographs that examine incongruities in contemporary culture; through 3/26. Miller, 138 Spring St. (226-1220).

STALEY-WISE—177 Prince St. (777-1590). Vintage photographs by Blumenfeld, Hoyningen-Huene, Hurrell, Steichen, others; through 4/9.

JONATHAN WELD—Color photographs that depict nature's struggle in New York's manmade world; through 4/1. Arsenal, Fifth Ave. and 64th St., in Central Park (360-3423).

BRUNO ZEHNDER—Photographs of Antarctica and Vietnam; through 4/9. Nikon House, 620 Fifth Ave. (586-3907).

PERFORMANCE

B.A.M.—30 Lafayette Ave., Brooklyn (718-636-4100). 3/10–12 at 8: Plan K's "If Pyramids Were Square." $15.

FRANKLIN FURNACE—112 Franklin St. (925-4671). 3/11–12 at 8:30: "Bagdata," by Istvan Kantor. $8.

LA MAMA ETC.—74A E. 4th St. (475-7710). 3/15 at 9: "Stranger Than Fiction," with Beth Browde, Jeffrey Essmann, Mike Feder, Kimberley Flynn, and Deborah Margolin. $8, $10. Through 3/16, Tue. and Wed. at 8: Jeffrey Essmann. $8, $10. 3/10–4/3, Thu.–Sun. at 8: Federico Restrepo's Puppets & Drummers in "Carrera." $8. Through 3/19, Thu.–Sat. at 10: Jo Andres in "Lucid Possession." $8, $10.

P.S. 122—150 First Ave. (477-5288). 3/11–4/3, Fri. at 10, Sat. and Sun. at 8: "The Jazz Section," written and performed by Dan Hurlin and Dan Froot. $8.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $3.50, seniors and students $1.50. (Free Tue. 5–8). Through 4/24: "Scandinavian Craft Today"; "John Prip: Master Metalsmith"; "Ohio Boy: The Ceramic Sculpture of Jack Earl."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.–5:45; Wed., Fri., Sat. 10 a.m.–9. *Contribution* $3.50; *children* $1.50; free Fri.–Sat. 5–9. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Through 5/1: "Carthage: A Mosaic of Ancient Tunisia." Through 3/13: "In Time of Plague." Through 5/1: "Australia: A Bicentennial Celebration."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. Through 5/8: "Icons of Piety, Images of Whimsy: Asian Terracottas from the Walter Grounds Collection"; Through 8/28: "Selections from the Mr. and Mrs. John D. Rockefeller 3rd Collection of Asian Art." Through 5/8: Photographs by Don Farber, "Taking Refuge in L.A.: Life in a Vietnamese Buddhist Temple."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1. Through 5/29: "Beginnings: Selections from the Permanent Collection." Through 3/20: "Recent Works by Judy Blum." Through 3/27: "Master Watercolors and Drawings from the Norton Gallery of Art." Through 5/1: "Focus on Westchester." Through 5/22: "The Rural Landscape of New York."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10 a.m.–5, Sat.–Sun. 10 a.m.–5. Donation $3; students $1.50; seniors $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . Reinstallation of Egyptian Galleries . . . 58 Sculptures by Rodin . . . Through 12/88: "The Hillman Foundation Collection of Modern French Painting." Through 4/11: "Alex Katz: A Print Retrospective." Through 6/17: "East and West: Kashmir and Paisley Shawls." Through 5/9: "An Assemblage of Spirits: Idea and Image in New Ireland." 3/11–7/4: "A New Brooklyn Museum: The Master Plan Competition."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.–Fri. 10 a.m.–5, Sat. 11 a.m.–5, Sun. noon–5. $2.50; students and seniors, $1.50. Through 4/17: "Art/Artifact: African Art from the Collections of The Buffalo Museum of Science, The Hampton University Museum, and The American Museum of Natural History."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 3/13: "Color by the Yard: Printed Fabric: 1760–1860." Through 5/15: "Versailles: The View From Sweden, Drawings from the Nationalmuseum and the Royal Palace, Stockholm." Through 6/5: "The Triumph of Simplicity: 350 Years of Swedish Silver."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6. $2, students and seniors 50¢; Sun. 1–6: $3. Children under 10 not admitted. Fragonard's "The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Tue. 11 a.m.–7:45, Wed.–Sun. 11 a.m.–4:45. $4, students and seniors $2; free Tue. 5–7:45. Through 3/13: "Fifty Years of Collecting: An Anniversary Selection"; "Guggenheim's Revised Proposal Model and Site Plans"; "Painting Since World War II in America."

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.–6, Mon., Wed., Thu. noon–5, Tue. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $4, seniors and students $2. Through 4/88: "Fantasy and Form in the Hanukkah Lamp." Through 5/22: "A Russian Impressionist: Paintings and Drawings by Leonid Pasternak, 1890–1945." Through 5/30: "Tradition and Revolution: The Jewish Renaissance in Russian Avant-Garde Art, 1912–1928." Through 6/15: "A Century of Ambivalence: The Jews of Russia and the Soviet Union, 1881 to the Present."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.–8:45, Wed.–Sun. 9:30 a.m.–5:15. Contribution $5; children and seniors $2.50. Lila Acheson Wallace Wing . . . The Arts of Japan . . . The Heathcote Foundation Gallery of Late 18th- and Early 19th-Century Decorative Arts . . . Boscotrecase: Wall Paintings from Ancient Rome . . . Louis XIV Bedroom and Adjoining Entrance Gallery . . . Through 4/24: "Houses for the Hereafter, Funerary Temples from Guerrero, Mexico." Through 4/17: "In Style: Celebrating Fifty Years of the Costume Institute." Through 5/8: "Fragonard." Through 7/1: "Walker Evans: A Portfolio of African Art." Through 7/10: "Art of the Dogon: Selections From the Lester Wunderman Collection." Through 9/25: "19th- and 20th-Century Chinese Paintings: Selections From the Robert Hatfield Ellsworth Collection." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Through 5/1: "Sir Francis Drake and the Age of Discovery." Through 4/24: "Edward Curtis and the North American Indian." Through 5/8: "Creating a Legend: George Peabody and the House of Morgan." Through 4/24: "Aratus: Ancient Constellations in a Medieval Manuscript."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $5; students $3.50; seniors $2. Through 4/19: "Committed to Print." Through 4/19: "The Photographs of Josef Albers: A Selection From the Collection of the Josef Albers Foundation." Through 5/3: "Vito Acconci: Recent Work." Through 5/3: "Donald Sultan's Black Lemons." 3/10–6/5: "A Cezanne Treasure: The Basel Sketchbooks."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.–Sat. 10 a.m.–5; Sun. 1–5. Free. Through 5/88: "The Face of Genius: Images of Eugene O'Neill." Through 4/17: "Museum of the City of New York Collects: Recent Acquisitions." Through 3/27: "On Being Homeless: An Historical Perspective."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 3/27: "Irving R. Wiles (1861–1948)."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri. noon–10, Sat. noon–8. Closed Mon.–Tue. Suggested admission $2.50, $1.50 seniors and children. Through 4/24: "Museum Notions: Installation by Art Parts." Through 4/3: "Requiem: Installation by Wolfgang Staehle." Through 4/3: "Selections From the Semi-Permanent Collection." Through 4/3: "One Plus or Minus One: Installation by May Stevens."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sat. 10 a.m.–5, Sun. 1–5. $2; children $1. "Audubon Watercolors." Through 4/5: "The Blizzard of '88."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Thu., Sun.) 10 a.m.–6; some collections to 9. Through 4/88: "Know These Lines." Through 3/19: "Truman Capote: Writer and Celebrity." Through 5/7: "Splendid Plumage: Bird Illustrations, 1550–1900, from The New York Public Library."

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. "The Heroic Spirit, a Collection of Casts From Original Masterpieces of Classical Sculpture From Ancient Greece to Michelangelo." Through 4/3: "Photography and Art: Interactions Since 1946."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $1.50; children 50¢. Through 4/3: "Treasures From the Permanent Collection: 1970–1987, Part I"; "A True Likeness: The Black South of Richard S. Roberts: 1920–1936."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $4, seniors $2; free Tue. 6–8. "Twentieth-Century American Art: Highlights of the Permanent Collection II" . . . "Calder's Circus." Through 4/3: "Richard Artschwager." Through 4/17: "Charles Sheeler: Paintings, Drawings, Photographs." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30. Free. Through 4/28: "Precisionist Perspectives: Prints and Drawings." **Whitney Museum of American Art at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. "American Mastery: Eight Artists in the Permanent Collection of the Whitney Museum of American Art." Through 3/30: "Video Art: Expanded Forms."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 3/11 at 10 a.m. and 2: "American Paintings, Drawings, and Sculpture." On view from 3/5. 3/15 and 3/16 at 10 a.m. and 2: "Stamps." On view from 3/10. **Christie's East**—219 E. 67th St. (606-0400). 3/10 at 10 a.m.: "Antique and Fine Jewelry." On view from 3/5. 3/15 at 10 a.m.: "Oriental Furniture and Works of Art." On view from 3/11.

DOYLE—175 E. 87th St. (427-2730). 3/9 and 3/10 at 10 a.m.: "By Order of the Provident Loan Society—Jewelry, Watches, Silverware, Numismatics, Philatelics."

MUSIC AND DANCE

COMPILED BY FLORENCE FLETCHER

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (246-8989).

oyce Theater, 175 Eighth Ave. at 19th St. (242-800).

Lincoln Center: 62nd–66th Sts., between Columbus nd Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. 563-8000).

Merkin Concert Hall, Abraham Goodman House, 29 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. 570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (757-100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day opera, concert, and dance performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, March 9

MAURIZIO POLLINI, pianist. Beethoven's Sonatas Nos. 12, 15, 13, 14. Carnegie Hall at 8. $15–$35.

APPLE HILL CHAMBER PLAYERS—Beethoven's "Ghost" Trio; Harbison's Piano Quintet; Dvorak's Quartet for Piano and Strings, Op. 87. Merkin Concert Hall at 8. $10.

KODO—The percussion group from Japan, with its instrumentalists, mime and dance performers, in mask and costume. City Center at 8. Through Sun. $10–$30.

ALICE HARPER, soprano (N.Y. recital debut)/**EDWARD EIKNER,** pianist. Music of Debussy, Rossini, Strauss, Hundley, Bernstein, Hageman, Granados, Schubert. Weill Recital Hall at Carnegie Hall at 8. $10.

PRO MUSICA NIPPONIA, Takuo Tamura conductor/**BROOKLYN PHILHARMONIC,** Lukas Foss conductor/**UNIVERSITY OF MICHIGAN PERCUSSION ENSEMBLE,** Michael W. Udow director. "Orchestral Encounters": music by Wada, Miki, Nagasawa, Ishii, Yoshimatsu (all N.Y. premiere); plus traditional music. Alice Tully Hall at 8. $10, $15.

VIOLETA DINESCU/JIN HI KIM, composers. Alternative Museum, 17 White St. (966-4444), at 8. $6.

MARTY GROSZ, guitarist-vocalist/**DICK MELDONIAN,** saxophonist. "Midtown Jazz at Midday." St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $2.

VICTORIA VON ARX, pianist, with Maureen McDermott, Christiane Pors, Alice Kanack. Works by Haydn, Schubert, Israel, Brahms. Third Street Music School, 235 E. 11th St. (777-3240), at 7:30. Free.

DMITRY RACHMANOV, pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

STEVEN MACHAMER, vibraphonist/**GERALD RANCK,** pianist. Music of Bach, Bach-Machamer, Albinoni. IBM Atrium, Madison Ave. and 57th St., at 12:30. Free.

KEN SIMON, saxophonist-flutist-composer, with other musicians. "New Works in the Jazz Idiom." Jefferson Market Library, Sixth Ave. and 10th St., at 6:30. Free.

THE JAZZMEN—Donnell Library Center, 20 W. 53rd St., at 12:30. Free.

KAREN SHIPP, vocalist. Lincoln Center Library at 4. Free.

HENRY BUTLER, composer-singer-pianist. From jazz to classical music. Beth Israel Medical Center, Podell Auditorium, Dazian Bldg., 10 Nathan D. Perlman Pl., east of Second Ave. between 16th and 17th Sts., at noon. Free.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 1. Free.

TITO PUENTE/CELIA CRUZ—Latin music. Teatro Puerto Rico, 490 E. 138th St., Bronx (960-1009), at 7. $7.

Thursday, March 10

NEW YORK PHILHARMONIC, Klaus Tennstedt conductor; pianist Radu Lupu. Beethoven's Piano Concerto No. 3 and Symphony No. 3, "Eroica." Avery Fisher Hall at 8. $7.50–$35.

SERGIO AND ODAIR ASSAD, duo-guitarists. Sor, Rameau, Granados, Jolivet, Gismonti, Villa-Lobos, Pascoal, Sergio Assad. Merkin Concert Hall at 8. $15.

KODO—See 3/9.

ARIANE PFISTER, violinist/**BARBARA BRIEGER,** pianist. Works of Beethoven, Brahms, Villa-Lobos, Prokofiev. Americas Society, 680 Park Ave. at 68th St. (249-8950), at 8. $10.

SALUTE TO DICK HYMAN—Milt Hinton, Hank Jones, Doc Cheatham, Buddy Tate, Mel Lewis, Phil Bodner, Roger Kellaway. NYU Loeb Student Center, 566 LaGuardia Pl. (998-4999), at 8. $9.

AGLAIA KORAS-BAIN, pianist. Works by Prokofiev, Chopin, Beethoven, Koras-Bain. $10, $13. Alice Tully Hall at 8. $0, $13.

THE MUSIC OF DAVID LANG—Violinist Rolf Schulte, pianist Ursula Oppens, Musical Elements, Daniel Asia conductor, the Omni Ensemble. Program includes an American premiere. Renee Weiler Concert Hall, Greenwich House Music School, 46 Barrow St. (242-4770), at 8. Contribution.

SERGEI GALPERIN, violinist. Works by Handel, Schubert, Ravel, Shostakovich. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

HENRY BUTLER, pianist. JASA Green Auditorium, 40 W. 68th St., at 1. Free.

MICHAEL GRIEBEL, organist. Works by Bach, Elgar, Gigout. Columbia U. St. Paul's Chapel, Broadway and 116th St., at noon. Free.

BARGEMUSIC—Violinist Hamao Fujiwara, cellist Fred Sherry, pianist William Tritt. Mozart's Piano Trio K. 502; Beethoven's Sonata for Piano and Cello Op. 69; Dvorak's Piano Trio in f Op. 65. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $12.

ROSEWOOD CHAMBER ENSEMBLE, with mezzo-soprano Elaine Bonazzi. Music by Saylor, M. Haydn, Beethoven. P.S. 150, 43rd Ave. and 41st St., Sunnyside, Queens, at 3:15. Free.

Friday, March 11

NEW YORK POPS, Skitch Henderson conductor; singers Jane Powell, Donna Theodore. "Salute to Hollywood: 100 Years," tracing the history of music in film. "The Studio Orchestra," "Silent to Sound—the Lyrics," "The Star System," "The Composer—George Gershwin." Carnegie Hall at 8. $14–$22.50.

NEW YORK PHILHARMONIC—See 3/10.

ANNAPOLIS BRASS QUINTET—Pre-Baroque and contemporary music, by Speer, Molineux, Susato, Snow, others. Weill Recital Hall at Carnegie Hall at 8. $12.

KODO—See 3/9.

CONSORT OF MUSICKE, Anthony Rooley director. "Musical dynasties in 17th-century England"; music by Dowland, Lawes, Ferrabosca. Metropolitan Museum at 8. $14.

GREENWICH HOUSE JAZZ ENSEMBLE—Renee Weiler Concert Hall, Greenwich House Music School, 46 Barrow St. (242-4770), at 7. Free.

JAZZ SONGS—Corina Bartra. Washington Square Church, 135 W. 4th St. (206-1050), at 8. $10.

GOSPEL INSPIRATION—"A Weekend of Gospel Sounds." Tonight: "The Gospel Tradition," with Donald Vails and the WWRL Community Chorale. Davis Hall, CCNY, W. 133rd St. and Convent Ave. (690-4100), at 8. $12.

BARRY HARRIS AND HIS TRIO—Jazz at 6, the New School, 66 W. 12th St. (741-5690), at 6. $7.

IRISH NIGHT—Traditional songs and dances. Manhattan Savings Bank, Broadway and 9th St., at 8. Free.

TED DURINAK/JENNIFER DI GIOA—Folk music. Centerfold Coffeehouse, 263 W. 86th (866-4454), at 8. $4.

JAZZ AT NOON—Lunch-hour jam session, with singer Gail Wynters. Cafe 43, 147 W. 43rd St. (869-4200), at 12. $5.

NEW WINDS, woodwind trio/**BASSDRUMBONE**—New jazz. The Arts at St. Ann's, 157 Montague St., Brooklyn (718-834-8794), at 8. $10.

THEODORE ARM, violinist/**HAMAO FUJIWARA,** violinist/**TOBY HOFFMAN,** violist/**FRED SHERRY.** cellist. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (718-624-4061), at 8. $12.

LINDA RUSSELL, singer. "Patchwork Voices of 19th-Century Women." A Tavern Concert, Richmondtown Restoration, 441 Clark St., S.I. (718-351-9414), at 7:30 and 9. $6.

Saturday, March 12

LILIAN KALLIR, pianist/**ANI KAVAFIAN,** violinist/**FRED SHERRY,** cellist. Beethoven Society program: Violin Sonata Op. 30, No. 1; Cello Sonata Op. 5, No. 1; Piano Trio "Archduke." Alice Tully Hall at 3. $17.50.

FISK/KARR/LEWIS TRIO (N.Y. debut)—**ELIOT FISK,** guitarist/**GARY KARR,** double-bassist/**HARMON LEWIS,** harpsichordist. Music by Quantz, Weiss, Torelli, Soler. Telemann, Bach, Rameau. 92nd Street Y at 8. $7.50–$10.

GLORIA CHAMBER ORCHESTRA—Alice Tully Hall at 8. $20, $25.

YALE MUSIC SPECTRUM—"Different Faces of Igor Stravinsky." Merkin Concert Hall at 8. $9.

NEW YORK PHILHARMONIC—See 3/10.

CARMEL QUINN AND THE BEST OF IRELAND—Benefit for the Ballinafad College, with Barnard Hughes, Eamon Kelly, Jane Fuller, pipers, dancers, and other artists. Carnegie Hall at 8. $15–$25.

KODO—See 3/9. Today at 2 and 8.

MUSIC OF ZIMBABWE—Dumi and Minanzi III, with marimba and mbira music. Triplex Theater, BMCC, 199 Chambers St. (206-1050), at 8. $12, $15.

REGGIE WORKMAN ENSEMBLE/MAYA MILENOVIC DANCERS— "Marching Jazz." "H.P. Madame's Portrait," choreographed by Milenovic. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 8. Free.

COSMOPOLITAN SYMPHONY ORCHESTRA, Sidney Rothstein conductor; Jon Manasse clarinetist. Mendelssohn's Overture "Son and Stranger"; Mozart's Clarinet Concerto K. 622; Ambrosius's Suite No. 2 in g; Bizet's Symphony No. 1 in C. Town Hall at 2. $5.

GUARNERI QUARTET—Beethoven's Quartet in B-flat, Op. 130; Quartet in F, "Rasoumowsky." Metropolitan Museum at 8. $16.

WALL TO WALL COLE PORTER—A 12-hour retrospective-marathon, 11 a.m.–11 p.m. Performers include Celeste Holm, Bobby Short, Julie Wilson, William Bolcom, Joan Morris, many others; film clips, reminiscences, and more. From 8 to 11 p.m., conductor John McGlinn offers the original orchestrations from *Fifty Million Frenchmen, Anything Goes,* other shows. Symphony Space. Free.

MAROUSH PANEYAN NIGON, soprano, with pianist Hratch Boghossian. Music by Gomidas, and other classical Armenian composers. Weill Recital Hall at 8. $10.

LA TROUPE MAKANDAL, Frisner Augustin director. Traditional music and dance of Haiti. Hunter College Playhouse, 68th St. east of Park Ave. (772-4448), at 8. $6.

GOSPEL INSPIRATION—See 3/11. Tonight: "Today's Dynamic Sound," with Donnie Harper and the New Jersey Mass Choir/the Convent Avenue Baptist Church Gospel Choir.

MIETEK LITWINSKI, composer. La Mama La Galleria, 6 E. 1st St. (505-2476), at 8. Donation.

SACRED MUSIC OF GURDJIEFF AND DE HARTMANN—Pianist Elan Sicroff plays songs, dances, hymns, and rituals of Asia, the Near East, and North Africa. New York Open Center Teahouse, 83 Spring St. (219-2527), at 8. $9.

DMITRY RACHMANOV, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. $1 house admission.

NOEL HILL—Music for the concertina. Eagle Tavern, Ninth Ave. at 14th St. (924-0275), at 9 and 10:30. $5.

MARVIS MARTIN, soprano. Songs of Schumann, Bach, Strauss, Chausson, Rorem, Copland, Barber, and spirituals. Brooklyn Center, Brooklyn College Whitman Hall, Flatbush and Nostrand Aves. (718-434-1900), at 8. $10–$20.

ROLF SCHULTE, violinist/**URSULA OPPENS,** pianist/**AKI TAKAHASHI,** pianist. New Classical Music: works by Yun (American premiere), Messiaen, others. The Arts at St. Ann's, 157 Montague St., Brooklyn Heights (718-834-8794), at 8. $12.

BROOKLYN PHILHARMONIA CHORUS, Douglas March director. "Broadway Rhythms": selections from musical comedy. First Presbyterian Church, 124 Henry St., Brooklyn Heights, at 8. $5.

ROSEWOOD CHAMBER ENSEMBLE—Mezzo-soprano Elaine Bonazzi. "Lyrical Sounds of Voice and Flute": music of Saylor, Foote, M. Haydn, Beethoven. Sunnyside Reformed Church, 48th St. and Skillman Ave., Sunnyside, Queens, at 8. $9.

Sunday, March 13

SYRACUSE SYMPHONY ORCHESTRA, Kazuyoshi Akiyama conductor; violinist Elmar Oliveira, cellist Nathaniel Rosen. Dvorak's "Carnival" Overture; Laderman's Concerto for Violin and Cello (N.Y. premiere). Rachmaninoff's Symphony No. 2. Carnegie Hall at 3. $9–$17.

SHLOMO MINTZ, violinist/**YEFIM BRONFMAN,** pianist. Music by Beethoven, Prokofiev, Franck. Avery Fisher Hall at 3. $9–$17.50.

BROOKLYN PHILHARMONIC ORCHESTRA, Imre Pallo conductor; tenor Joseph Malovany. "Judaism in Classical Music." Music of Verdi, Handel, Mehul, Halevy, Schubert, Japhet, Mendelssohn. Avery Fisher Hall at 7:30. Benefit for Shaare Zedek Hospital in Jerusalem. $7.50–$70.

THE KING'S SINGERS—Music of the Americas, including N.Y. premieres. Alice Tully Hall at 8. Sold out.

ANDREA CHENIER—Opera Orchestra of New York, Eve Queler conductor. Carnegie Hall at 8. Sold out.

RICHARD GOODE, pianist. Beethoven's Sonatas Nos. 20, 22, 16, 29 "Hammerklavier." 92nd Street Y at 3. $12.50.

BORODIN QUARTET—Alice Tully Hall at 3. Sold out.

FOR THE LOVE OF MUSIC, Richard Sortomme director-violinist. Music by Telemann, Britten, Taneyev. Merkin Concert Hall at 3. $11.

NEW AMSTERDAM SINGERS, Clara Longstreth conductor; pianist Elizabeth Rodgers, flutist Katherine Flanders, percussionist William Trigg. "Rhythm, Rhyme, and Resonance": music by Vaughan Williams, Moore, Copland, Bernstein, Thompson, Barber, Toch, Persichetti. Merkin Concert Hall at 8. $12.

CAROL DONN TRAINOR, soprano, with pianist Oksana Protenic. Music of Strauss, Schubert, Scarlatti, Donizetti, others. Weill Recital Hall at Carnegie Hall at 2. $10.

CYNTHIA KESSEL, mezzo-soprano, with pianist Gerald Brown, violist Rose Weinberger. Music of Schubert, Brahms, Saint-Saens, Hahn, Liszt, Satie, Bizet, Quilter, Obradors, De Curtis. Weill Recital Hall at 8:30. $10.

KODO—See 3/9. Today at 3.

CORDIER ENSEMBLE, with composer-bass trombonist David Taylor. World premieres by Fine, Levine, Taylor; also Biber's Violin Sonata. Christ and St. Stephen's Church, 120 W. 69th St., at 7:30. $7.

DICK HYMAN, jazz pianist. "Faking It Through the Ages," a performance/lecture. 92nd Street Y at 4. $10.

GREENWICH VILLAGE ORCHESTRA, Robert Grehan conductor; violinists Marilyn Sexton, Susan Marks. Boyce's Symphony No. 1; Vivaldi's Concerto for Two Violins in a; Grieg's *Peer Gynt* Suites Nos. 1 and 2. Washington Irving High School, Irving Pl. and 16th St., at 3. $5.

CENTRAL CITY CHORUS, Charles Pilling director, with orchestra and soloists. Haydn's *Stabat Mater.* Central Presbyterian Church, Park Ave. and 64th St. (838-0808), at 7. $7.

FLORILEGIUM CHAMBER CHOIR, JoAnn Rice director; organist Walter Hilse, soprano Deborah Schock, tenor Shawn Norton. Music by Demantius, Carissimi, Nancy Chance (premiere), others. German Church, 315 W. 22nd St. (627-9141), at 5. $10.

RAYMOND LINDSAY, clarinetist (debut), with organist Linda Lindsay, pianist Kathleen Gibbons. Works by Bach-Lindsay, Schumann, Reger, Berio, Lindsay. Washington Square Church, 135 W. 4th St., at 8. $7.

TADEUSZ KERNER, pianist. Works by Chopin, Mozart, Albeniz, Gershwin. Kosciuszko Foundation, 15 E. 65th St. (568-1343), at 3. $12, including a reception.

MUHAL RICHARD ABRAMS/PATTI BOWN/JAMES "JABBO" WARE—The composers perform and conduct their recent work. Harlem School of the Arts, 645 St. Nicholas Ave., near 141st St. (926-4100), at 3. $10.

SARAH HAUSER, rap and poetry/**MICHAEL ROBINSON,** computer synthesizer music/**JOE RUDDICK,** chamber jazz ensemble. La Mama La Galleria, 6 E. 1st St. (505-2476), at 4. Donation.

PRO ARTE CHORALE, Bart Folse conductor. Works by Schubert, Schumann, Brahms, Tchaikovsky, Stravinsky. St. Bartholomew's Church, Park Ave. and 51st St. (751-1616), at 3. $5.

KONRAD WOLFF, pianist. Music of Beethoven, Brahms, Debussy, Schumann. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 3. Free.

OVAL WINDOW—20th-century music for chamber ensemble. Nicholas Roerich Museum, 319 W. 107th St. (864-7752), at 5. Free.

THE GREAT CANTORIAL VOICES OF OUR GENERATION—Cantors Moshe Geffen, Naftali Herstik, Benzion Miller, with the choir of the Jerusalem Great Synagogue, Elli Jaffe conductor. Park East Synagogue, 163 E. 67th St. (737-6900), at 3. $25; or, to benefit the Gila and Haim Wiener Foundation for the Advancement of the Cantorial Art: $100 and $250 a couple.

ROBERT RUTT, tenor. Arias, Broadway music, and Welsh songs. Metropolitan-Duane United Methodist Church, Seventh Ave. and 13th St., at 3. Free, or $5 donation to Organ Restoration Fund.

KAPELYE—The Klezmer band, with violinist Leon Schwartz. Jewish Museum, Fifth Ave. and 92nd St., at 4. $10.

MUSIC FOR THE PASSION—Liszt's *Via Crucis* and di Lasus's *The Passion According to St. Matthew.* St. Francis Church, W. 31st St. east of Seventh Ave. (736-8500), at 3. Offering.

MUSICA VIVA, Walter Klauss conductor; Baroque orchestra and soloists. Bach's *St. John Passion.* All Souls Unitarian Church, Lexington Ave. at 80th St. (535-5530), at 7. $10.

AMERICAN CHAMBER ENSEMBLE, Blanche Abram and Naomi Drucker directors; clarinetist Stanley Drucker. Music by Zaimont, Swack, Hollister, Wiegmeister (N.Y. premiere). CAMI Hall, 165 W. 57th St., at 3. $10.

CHELSEA CHAMBER ENSEMBLE, with harpist Barbara Allen, violist Karen Dreyfus. Works of Beethoven, Bax, Adolphe, Debussy. Madison Avenue Presbyterian Church, 73rd St., at 4. $5.

CHOIR OF RIVERSIDE CHURCH, John C. Walker director; organist J. David Williams, soprano Cynthia Madison. Motets by Bach and Durufle; Poulenc's *Stabat Mater.* Riverside Dr. and 122nd St., at 4. $5. Preceded at 3 by carillonneur James R. Lawson.

GOSPEL INSPIRATION—See 3/11. Today at 4: "New Directions," with Sons of God/Charisma/Loren Mulraine and Vision.

FIATI CHAMBER PLAYERS—Soprano, piano, and woodwind trio. Music by Schubert, Ibert, Poulenc, Deolus Husband (world premiere). Wave Hill, 249th St. and Independence Ave., Bronx (549-3200), at 3. $10.

CHARLES REX, violinist, with pianist Linda Marks. Veterans Memorial Hall, Snug Harbor, 1000 Richmond Terrace, S.I. (718-448-2500), at 2. $9.

ARBOR CHAMBER PLAYERS—Music by C.P.E. Bach, Weill, Walkiers, Weber, Gregson. Traveling Concert Hall of Queens, Unitarian Universalist Church, 149th St. and Ash Ave., Flushing (718-353-3860), at 3. $5.

ROSEWOOD CHAMBER ENSEMBLE—See 3/12. Today at at 3, at St. Matthias Church, 58-15 Catalpa Ave., Ridgewood, Queens.

MARCH WITH THE WOMEN—Celebrate Brooklyn's salute to Women's History Month. Today: Bad Attitudes, a cappella group/Janet Restino, singer, musician, poet. Prospect Park Picnic House, P.P.W. and 3rd St. (718-788-0055), at 3. $5.

BARGEMUSIC—See 3/10. Today at 4.

Monday, March 14

MAURIZIO POLLINI, pianist. Beethoven's Sonatas Nos. 16, 17 "Tempest," 18, 21 "Waldstein." Carnegie Hall at 8. $15–$30.

BARBARA CONRAD, mezzo-soprano. Alice Tully Hall at 7:30. $18, $20.

PHILOMUSICA, with violist Karen Tuttle, violist Katherine Murdock. Works by Mendelssohn, Loeffler, Mozart, Brahms. Merkin Concert Hall at 8. $15.

WASHINGTON SQUARE CONTEMPORARY MUSIC—"Twentieth Century, Old and New": Music by Fennelly, Downey, Karchin, La Rocca (N.Y. premiere), Schoenberg, Wolpe. Weill Recital Hall at Carnegie Hall at 8. $8.

ALEXANDER BAILLIE, cellist (N.Y. recital debut), with pianist Stephen Naeson Prutsman. Music by Mendelssohn, Schnittke, Bach, Schubert, Popper. Town Hall at 8. $10.

HAROLD SELETSKY/WESTSIDE ARTS ENSEMBLE (debut). A 17-member ensemble, Jerome Shannon conductor. Actors Geraldine Fitzgerald and Danny Aiello are guests. Music of Seletsky, including *Christ in Concrete: Concerto for an Actor* and a transcription of piano pieces by Brahms. Symphony Space at 8. $8.50.

ARMINDA CANTEROS, pianist. Music by Mozart, Beethoven, Chopin. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

ART OSTRIN—A nostalgic cabaret. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

FREE PROGRAMS—At noon: Matteo, in a dance lecture-demonstration. At 12:45, performers from the Irish Arts Center. Mark Goodson Theater, Department of Cultural Affairs, 2 Columbus Circle. Free.

Tuesday, March 15

PHILADELPHIA ORCHESTRA, Erich Leinsdorf conductor; organist Michael Stairs, pianist Marc-Andre Hamelin. Poulenc's Concerto in g for Organ, String Orchestra, and Timpani; Kirchner's Piano Concerto No. 2;

Franck's Symphony in d. Carnegie Hall at 8. $14-$24

HILHARMONIA VIRTUOSI, Richard Kapp conductor; violinist Paul Peabody, Michala Petri recorder. Music by Telemann, Heberle, Bach, Zalenka, Fasch. Town Hall at 8. $8–$12.

EW YORK PHILHARMONIC—See 3/10.

HAMBER MUSIC AT THE Y—Guarneri String Quartet. Beethoven's Quartet in c Op. 18, No. 4; Janacek's Quartet No. 1; Schumann's Quartet in A Op. 41, No. 3. 92nd Street Y at 8. $13–$17.50.

EW YORK WOODWIND QUINTET—Seiber's *Permutazioni a Cinque;* Schoenberg's *Quintett,* Op. 26; Brahms-Baron's Quartet in a Op. 51, No. 2 (for woodwinds). Merkin Concert Hall at 8. $12.

EONARD RAVER, organist, with Thomas Stacy, English-hornist. Music by Diamond (world premiere), Read (world premiere), Marchand, Bach, Liszt, Persichetti. Faculty recital. Alice Tully Hall at 8. $5, $8; free to seniors and students (874-7515).

TLANTIC QUARTET—Works by Silvestre, Revueltas, Davidovsky, Orbon, Zemlinsky. Weill Recital Hall at Carnegie Hall at 8. $10.

PETER VAN DERICK, baritone/**CATHERINE MATEJKA,** pianist. Mozart, Liszt, Duparc, Schumann, Hoiby, Hundley, Adams. Trinity Church, Broadway at Wall St., at 12:45. Free.

MOREHOUSE COLLEGE GLEE CLUB, David Morrow director/**SPELMAN COLLEGE GLEE CLUB,** Roland Allison director. Brooklyn Academy of Music, 30 Lafayette Ave. (718-622-1536), at 7:30. $20.

JOHN SCOFIELD, guitarist. LIU Brooklyn, Triangle Theater, DeKalb Ave. and Flatbush Ave. Ext., at 4. Free.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/16. Tickets, $16–$95. 3/7 at 8: Mozart's *Cosi fan tutte,* Levine conducting; Te Kanawa, Quittmeyer, Hong, Rendall, Hagegard, Carlos Feller (debut). 3/8 at 8: Strauss's *Ariadne auf Naxos,* Levine conducting; Norman, Battle, Troyanos, King, Nentwig. 3/9 at 8: *Mussorgsky's Khovanshchina,* Conlon conducting; Haddon, Mineva, Booth, Gulyas, McIntyre, Haugland, Talvela. 3/10 at 8: Puccini's *Turandot,* Santi conducting; Napier, Mitchell, Mauro, Plishka. 3/11 at 8: *Cosi fan tutte;* same as 3/7. 3/12 at 2: *Ariadne auf Naxos;* same as 3/8 (broadcast, WQXR). 3/12 at 8: *Khovanshchina;* same as 3/9, except Ochman for Booth, Popov for Gulyas. 3/13 at 7: See Operatic Concert, below. 3/14 at 7: Wagner's *Die Walkure,* Levine conducting; Behrens, Rysanek, Meier, Hofmann, Adam, Haugland. 3/15 at 8: *Cosi fan tutte;* same as 3/7.

Other

LA CANTERINA, by Haydn/**RIDERS TO THE SEA,** by Vaughan Williams. Double bill, fully staged by Opera Two, Paul C. Echols director. Mannes College of Music, 150 W. 85th St. (580-0210). 3/11, 12 at 8. Free.

OPERATIC CONCERT—Metropolitan Opera Orchestra, Nello Santi conductor; Agnes Baltsa and Placido Domingo. Excerpts from Bizet, Cilea, Donizetti, Leoncavallo, Mascagni, Rossini, Verdi. Metropolitan Opera House. 3/13 at 7. Pension-fund benefit: $20–$150.

ANDREA CHENIER, by Giordano. Opera Orchestra of New York, Eve Queler conductor. Carnegie Hall. 3/13 at 8. Sold out.

RASPUTIN, by Jay Reise. Excerpts from the new work, performed by Margaret Cusack, Mark S. Doss, Jon Garrison, John Lankston, with pianist John Beeson. *Rasputin* will be given its N.Y. premiere 9/17 by the New York City Opera, which commissioned the opera. Works and Process, Guggenheim Museum, 1071 Fifth Ave. (360-3503). 3/13 at 7, 3/14 at 8. $10.

MADAMA BUTTERFLY, by Puccini. Regina Opera Theatre, staged production, Alejandro Guzman conductor. Regina Hall, Twelfth Ave. and 65th St., Brooklyn (718-232-3555). 3/12 at 8; 3/13 at 4. $7.

THE MIKADO, by Gilbert and Sullivan. Light Opera of Manhattan, Playhouse 91, 316 E. 91st St. (831-2000). Through 3/13: Wed.–Sat. at 8; Wed. at 2, Sat. and Sun. at 3:30. $17.50 Wed. and Thur.; $20 weekends.

THE DEVIL AND DANIEL WEBSTER, by Douglas Moore, based on the Benet story, John Hamell conductor. Bronx Community College Ethnic Heritage Concert, Gould Memorial Library, University Ave. and 181st St. (220-6312). 3/7, 14 at 11 a.m. and 1. Free.

MYSTERY OPERA CONCERT—Apollo Opera program, St. Peter's Church, Lexington Ave. and 54th St. (870-5216). 3/13 at 2. $5.

A LITTLE NIGHT MUSIC—Opera Ensemble of New York; see Theater, page 116.

THE MUSIC MAN—New York City Opera; see Theater, page 116.

DANCE

Merce Cunningham Dance Company

JOYCE THEATER— To 3/27 Tickets, $25. 3/8, 10, 11 at 8: *Points in Space, Quartet, Locale.* 3/9, 19, 22, 23, 24 at 8; 3/20 at 2 and 7:30: *Doubles, Eleven* (world premiere), *Grange Eve.* 3/12, 15, 16, 17, 18 at 8; 3/13 at 2 and 7:30: *Septet, Shards, Pictures.* 3/25 at 8; 3/26 at 2 and 8; 3/27 at 2: *Inlets 2, Fabrications, Carousal.*

Lar Lubovitch Dance Company

CITY CENTER—3/15–27. Tickets, $15–$35. Guest artists are Solisti New York Chamber Orchestra, Ransom Wilson conductor. 3/15 at 7:30 (company gala: 242-0633); 3/16, 17 at 8; 3/26 at 2 and 8: *Musette* (world premiere), to music of Poulenc, *Of My Soul* (world premiere), to music by Bach, *Concerto Six Twenty-Two.* 3/18, 25 at 8; 3/19 at 2 and 8; 3/20, 27 at 3: *North Star, Concerto Six Twenty-Two, A Brahms Symphony.* 3/22, 23, 24 at 8: *Cavalcade, Of My Soul, A Brahms Symphony.*

Other

ANOTHER PHAEDRA VIA HERCULES—A dance/opera conceived and directed by Ellen Stewart. La Mama Annex, 74A E. 4th St. (475-7710). Thur.–Sun. at 7:30, through 3/20. $10 Thur. and Sun.; $12 Fri. and Sat.

CONTEMPORARY CONCERNS IN DANCE—3/12 at 8: Loris Anthony Beckles's Blue Mercury Dancing Co./Sheila Kaminsky. 3/13 at 8: Karen Pearlman/Richard Allen—*That Was Fast*/Emily Schottland. Emanu-El Midtown Y, 344 E. 14th St. (673-2207). $8.

ELIZABETH HOWARD/COLLEEN QUINN DANCE COMPANY—Premieres of *There's Sand in My Pocket!, The Scream,* and *Three Moving;* also repertory works. Cunningham Dance Studio, 55 Bethune St. (718-499-0728). 3/12, 13 at 8. $7.

JANIS BRENNER & DANCERS—Program includes two premieres, *Still Incandescence,* by Diane Boardman, and an untitled piece, and two repertory works, *Still There* and the award-winning solo *Phases of 30 Part I: GUILT.* Nikolais/Louis Choreospace, 33 E. 18th St. (924-0077). 3/10-13 at 8. $8.

JAPANESE MODERN DANCE—Katsuko Orita, Koh and Toshiko Fujii, Hiroshi Shoji, with a company of 28 dancers. Featuring three N.Y. premieres. Asia Society, 725 Park Ave. at 70th St. (288-6400, ext. 286). 3/8 at 8. $20.

JONATHON APPLES + COMPANY—Pieces from the repertoire "to interact" with May Stevens's installation "One Plus or Minus One." New Museum of Contemporary Art, 583 Broadway, south of Houston St. (307-0287). 3/8 at 8. $5.

MATTEO—"Expressions in Ethnic Dance," a lecture/performance/demonstration. Mark Goodson Theater, Department of Cultural Affairs, 2 Columbus Circle. 3/14 at noon. Free.

MAYA MILENOVIC DANCERS/REGGIE WORKMAN ENSEMBLE—"Marching Jazz": "H.P. Madame's Portrait," choreographed by Milenovic. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133). 3/12 at 8. Free.

PHOEBE NEVILLE—The complete version of her *5 Movements,* to music by Scott Johnson. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 3/10–12, 14 at 8; 3/13 at 3. $10.

POWER BOOTHE/CAITLIN COBB—*Wilderness,* a collaboration of the performance artist and the choreographer, with actor-writer Steven Fechter, composer A. Leroy. DTW's "The 11 O'Clock New (s)"; Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 3/11, 12, 18, 19 at 11 p.m. $8.

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KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. French. Spcls: breast of duck with ginger cassis sauce, bouillabaisse, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17. (233-4900). Casual. American-Seafood. Spcls: lobster with cayenne and lime butter, smoked black cod and shellfish stew with olives and summer squash, peppered rib eye steak with tamarind chutney. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. Ent. **(M)** **AE, CB, MC, V.**

CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. Thu.–Sat. **(M)** **AE, DC, MC, V.**

FLUTIE'S PIER 17— 89 South St. (693-0777). **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3-to-8-lb. lobsters. Res. sug. L Mon.–Fri. 11:30 a.m.–5. Buffet Br Sat. 11 a.m.–4, Sun. to 9. D daily 5–11. Private parties for 10–400. **(M)** **Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L and D 11 a.m.–10. **(I)** **AE, CB, DC, MC, V.**

FORLINI'S—93 Baxter St. (349-6779). Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.–Sat. 11:30 a.m.–3. D Tue.–Sat. 5–2 a.m., Sun.–Mon. to 11:30. Reduced rate parking Mon.–Thu. **(I)** **AE, CB, DC, MC, V.**

FRAUNCES TAVERN RESTAURANT—Broad and Pearl Sts. (269-0144). Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, baked chicken à la Washington. B Mon.–Fri. 7:30 a.m.–10 a.m.. L Mon.–Fri. 11:30 a.m.–4. D Mon.–Fri. 5–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: scampi Giorgio, fettuccine Gianni, garlic bread with gorgonzola, tirami su. Res. sug. Open for L and D Sun.–Thu. 11:30–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. American/classic. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Tue.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Pre-theatre D Tue.–Fri. 6–8. Br Sun. 11:30–8:30. Ent. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International (938-9100). Casual. Regional American. Res. nec. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7:30 a.m.. L Mon.–Fri. 11:30 a.m.–3:30, Sat. noon–3:30. Br Sun. 11 a.m.–3. D Sun.–Thu. 5–11:30, Fri.–Sat. 6–10:30. **(M)** **AE, CB, DC, MC, V.**

JEREMY'S ALE HOUSE—259 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. noon–7. **(I)** **No credit cards.**

LIBERTY CAFE—Pier 17, South St. Seaport, 3rd floor (406-1111). Casual. American regional. Spcls: Norwegian salmon steak, Maine lobster, bay scallop and shrimp pot-pie. Res. sug. L daily 11:30 a.m.–5. D Sun.–Thu. 5–11:30, Fri.–Sat. to midnight. **(M). Oyster Bar:** Spcls: oysters, chowder. Open for L and D daily noon–11. **(I)** **AE, CB, DC, MC, V.**

MANHATTAN BREWERY—40–42 Thompson St., at Broome St. (219-9250). **Tap Room:** Casual. Pub serving beer brewed on premises. Spcls: shepherds pie, Irish lamb stew, oysters. Open daily 11:30 a.m.–midnight. **(I)** **Ocean Grill:** Casual. Seafood. Spcls: Piccadilly fish and chips, Jamaican-style swordfish steak, cold seafood feast. Res. sug. Open daily 11:30 a.m.–midnight. **(I-M)** **AE, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MELROSE—48 Barrow St. (691-6800). Casual. New American. Spcls: wok-charred tuna with green mango sauce, lobster with tomato and cream sauce on fresh pasta, squab rolled in cabbage leaves. Res. sug. D only Mon.–Sat. 6–midnight. Closed Sun. **(M–E)** **AE, DC, MC, V.**

NEW DEAL—152 Spring St. (431-3663). Casual. American. Spcls: veal with morels, sole with ginger and lobster, blackened rib eye steak. Res. sug. L Tue.–Fri. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5–10:30, Fri.–Sat. to 11:30. Private parties for 100. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

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SGARLATO'S CAFE—Pier 17, South Street Seaport, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

SKYWARD CAFE—165 Water St. (509-5252). Dress opt. Continental. Spcls: fettuccine Alfredo with crabmeat, scampi amorous, scaloppine veal francese. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–10. Private parties for 25–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St., at Houston St. (243-4940). Casual. Bahian/Brazilian. Spcls: vatapa, cararao tropical (shrimp with chunks of pineapple), mariscada. Res. nec. D only Tue.–Sat. 7–midnight. Ent. Closed Sun. and Mon. **(M)** **AE, CB, DC, MC, V.**

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SOUEN—210 Sixth Ave., at Prince St. (807-7421). Casual. Japanese-style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.–Sat. noon–11, Sun to 10. Also **2444 Broadway, bet. 90th–91st Sts.** (787-1110). **(I)** **AE.**

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Greenwich Village

BAR LUI—625 Broadway, bet. Bleecker and Houston Sts. (473-8787). Casual. Italian. Spcls: angel hair with wood grilled calamari, rigatoni with salmon and virgin olive oil, chicken arrosto, pizza. Res. sug. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 3 a.m. **(I–M)** **AE, MC, V.**

AFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6–midnight. Br Sat.–Sun. noon–3:30. **(M)** **AE, MC, V.**

ARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

L CHARRO—4 Charles St., bet. 10th and 11th Sts. (242-9547). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

L COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

L FARO—823 Greenwich St. (929-8210). Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.–Fri. 11 a.m.–3. D Mon.–Thu. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: grilled salmon à la greque, veal carpaccio with bresaola, rack of lamb with eggplant caviar, seafood salad, melon gratiné with strawberries and port. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY—305 Sixth Ave., bet. Carmine and W. 3rd Sts. (807-0005). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

IL MULINO—84 W. 3rd St. (673-3783). Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Closed Sun. **(E)** **AE.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

MARTA—75 Washington Place. (673-4025). Casual. Northern Italian. Spcls: linguini carbonarra, gnocchi al pesto, veal cardinale, chicken alla Valdostana, veal alla Marchello. Res. sug. L and D Tue.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 1–11. Closed Mon. **(M)** **AE, MC, V.**

MINETTA TAVERN—113 Macdougal St., at Minetta La. (475-3850). Casual. Italian. Spcls: malfatti, tortellacci, gnocchi, risotto frutti di mare, pollo siciliano. Res. sug. L daily noon–3. D daily 3–midnight. **(I-M)** **AE, CD, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun 11 a.m.–4. D daily 5–midnight. 2 hr. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

VANESSA—289 Bleecker St. (243-4225). Casual. Nouvelle American-French. Spcls: rack of lamb with pine nuts, sautéed red snapper with macadamia nuts, sautéed salmon with four onions, Vanessa chocolate. Res. sug. L Mon.–Fri. noon–3:30. Br Sat.–Sun. noon–5. D daily 5:30–midnight. Pre-theatre D 5:30–7:30. Harpist nightly. **(M)** **AE, DC, MC, V.**

VILLA MOSCONI—69 Macdougal St. (673-0390; 473-9804). Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I-M)** **AE, DC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

BRANDYWINE—274 Third Ave., bet. 21st–22nd Sts. (353-8190). Casual. American. Spcls: steak, chops, lobster. Res. sug. L Mon.–Fri. 11:30–3. Br Sun. noon–3. D daily 5–11. Private parties for 18. **(M–E)** **AE, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: cappellini alla trevisana, scampi alla Andrea, red snapper del golfo. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m., Sun. 3–11. Jazz Sun. 6–10. **(M)** **AE, DC, MC, V.**

COURTYARD CAFE—Doral Court Hotel, 130 E. 39th St. (779-0739). Casual. American. Spcls: grilled fillet of beef with dark beer sauce, smoked duck ravioli with sweet red onion, sauteed Texas goat cheese with fresh corn. Res. sug. B daily 6:30 a.m.–11 a.m. L daily 11:30 a.m.–3. D daily 5:30–10:30. Private parties for 6–70. **(M)** **AE, CB, DC, MC, V.**

DOLCI ON PARK CAFFEE—12 Park Ave., bet. 34th and 35th Sts. (686-4331). Casual. Italian. Spcls: chicken aurora, trout al pesto, salmon Park Avenue. Res. nec. L Mon.–Fri. 11 a.m.–3. Br Sat.–Sun. 11 a.m.–5. D daily 5–11. **(M)** **AE.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: wild mushrooms roasted with thyme and whole garlic cloves, ravioli of lobster with essence of lobster and cream, red snapper filet blackened with Yucatan seasonings. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. **(M)** **AE, CB, DC, MC, V.**

FRANK'S TRATTORIA—371 First Ave., bet. 21st and 22nd Sts. (677-2991). Casual. Italian. Spcls: ravioli fungi, angel hair with shrimp sauce, paglia fino pappolina. No res. L daily 11 a.m.–3. D daily 4–11. **(I)** **No credit cards.**

FRIEND OF A FARMER—77 Irving Pl., bet. 18th and 19th Sts.(477-2188). Casual. American. Spcls: chicken breast stuffed with apple and cheddar in honey raisin sauce, buckwheat pancakes, sandwiches with homemade honeywheat bread. No res. L Tue.–Fri. 11:30–4:30. D Tue.–Sat. 5:30–10. Br Sat.–Sun. 10–3:30. Closed Mon. **(I–M)** **No credit cards.**

HOME ON THE RANGE—135 Third Ave., bet. 14th–15th St. (995-2933). Casual. Southwest American. Spcls: fajitas, barbecued ribs and chicken, steaks, grilled seafood, camerones rellenos. Res. sug. Br Sat.–Sun. 11:30–3:30. D Mon.–Tue. 5–11, Wed.–Thu. to midnight, Fri.–Sat. to 12:30 a.m., Sun. 4–10. Bar til 1 a.m., Fri.–Sat. til 2:30 a.m. **(M)** **AE, CB, DC, MC, V.**

HUBERT'S—102 E. 22nd St. (673-3711). Jacket required. American. Spcls: country captain chicken, pan blackened salmon, rack of lamb with goat cheese lasagna. Res. nec. D only Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, MC, V.**

HUNAN BALCONY EAST—386 Third Ave., bet. 27th–28th Sts. (725-1122). Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, MC, V.**

IBIZA—369 Lexington Ave., at 41st St. (953-0342). Casual. Spanish/Continental. Spcls: twin 1¼ lb. lobsters, 2¼ lb. lobster, 3¼ lb. lobster. Res. sug. Open daily 11:30 a.m.–10:30. **(M)** **AE, CB, DC, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th–21st Sts. (460-5744). Casual. Indian. Spcls: chicken chat, whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon–3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

ISLAND GRILL—40 E. 20th St. (529-3366). Casual. American. Spcls: grilled mahi mahi, grilled yellow-fin tuna, rotisserie basted salmon. Res. sug. for L only. L Mon.–Fri. 11:45–3. D Mon.–Wed. 5:30–11, Thu.–Sat. to midnight. Bar til 2 a.m. Private parties for 50. Closed Sun. **(M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PESCA—23 E. 22nd St. (533-2293). Casual. Mediterranean seafood. Spcls: cioppino (seafood stew), grouper milanese, seafood lasagna. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 6–10. Pianist nightly 5–9. **(M)** **AE.**

PORTOROZ—340 Lexington Ave., bet. 39th–40th Sts. (687-8195). Casual. Italian. Spcls: Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE PRESIDENT—303 Madison Ave., at 42nd St. (867-0540). Casual. Seafood. Spcls: 3-7 lb. lobster, fishermans platter, Maryland crabcakes, stuffed shrimp. Res. sug. L Mon.–Fri. 11–5. D Mon.–Fri. 5–10, Sat. from 4. Private parties for 50. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

65 IRVING PLACE—65 Irving Pl. (673-3939). Casual. American/continental. Spcls: chicken pot-pie, rack of lamb au beurre rouge, Portuguese cassoulet, rigatoni alla griglia. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11, Sun. to 9. Br Sun. 11:30–3:30. **(I-M)** **AE, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. New American. Spcls: roast loin of veal with port wine truffles, grilled Louisiana shrimp, grilled rack of baby lamb. Res. sug. D Mon.–Sat. 8–midnight. S/B Mon.–Sat. midnight–3:30 a.m. Disco dancing nightly from 11. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TIME & AGAIN—116 E. 39th St. (685-8887). Casual. American. Spcls: seared shrimp with avocado, papaya, grapefruit and sesame ginger dressing; sauteed breast of chicken stuffed with herbed goat cheese; peach charlotte with caramel sauce. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TUESDAY'S—190 Third Ave., at 17th St. (533-7900). Casual. American. Spcls: steak, prime ribs, seafood, hamburgers. L Mon.–Fri. 11:30 a.m.–5. Br Sat.–Sun. 11 a.m.–5. D Sun.–Thu. 5–midnight, Fri. and Sat. to 1 a.m. Jazz with Sat. and Sun. Br. **(I-M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

BLACK ANGUS—136 W. 33rd St. (967-7676). Casual. Continental. Spcls: filet mignon, veal Margaretti, shrimp Emilliana. Res. sug. L Mon.–Sat. noon–3:30. D Mon.–Sat. 4:30–10. Private parties for 75. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CADILLAC BAR—15 W. 21st St. (645-7220). Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 4 a.m. Buffet Br Sun. 11:30 a.m.–3. Private parties for 25–500. **(I–M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CHEERS—120 W. 41st St. (840-8810). Casual. Italian Kosher. Spcls: fusilli alla puttanesca, scaloppine alla francese, abbacchio al forno. Res. nec. L Sun.–Thu. noon–4. D Sun.–Thu. 4–10, Sat. 7:30–1 a.m. Private parties 20–100. Closed Fri. **(M)** **AE, CB, DC, MC, V.**

CIRELLA'S—400 W. 42nd St. (564-0004). Casual. Traditional Italian. Spcls: penne all' arrabbiata di mare, pizza ai funghi, cotoletto di agnello alla griglia, scaloppine alla francese. Res. sug. Open for L & D Mon.–Fri. 11:30 a.m.–11:30, Sat. from 5, Sun. from 1. Private parties. Free parking with D 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino, lobster. Res. sug. L Mon.–Sat. 11:45 a.m.–3:30. D Mon.–Sat. 3:30–9. Complete L and D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

GIORDANO—409 W. 39th St. (947-9811). Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. Open for L, D and S Mon.–Sat. noon–midnight, Sun. to 10:30. Private parties for 40. Ent. Tue.–Sat. from 8:30. **(M)** **AE, CB, DC, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HOULIHAN'S—350 Fifth Ave., at 34th St. (736-6210). Casual. American. Spcls: fried provolone cheese, stuffed chicken breast, cappuccino cake. Res. sug. Open daily 11:30 a.m.–9. Bar till 2 a.m. **(M)** **AE, CB, DC, MC, V.**

LINO'S—147 W. 36th St. (695-6444). Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.–Fri. 11 a.m.–3. D Mon.–Fri. 3–10, Sat. 5–10:30. Same à la carte offerings all day. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MANILA—31 W. 21st St. (627-5558). Casual. Philippine. Spcls: lechon, bi bi, kuhol. Res. sug. L Mon.–Fri. 11 a.m.–3. D daily 5–11. S Mon.–Sat. 11–2 a.m. Reduced D parking after 6. Ent. nightly. **(M)** **AE, DC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 and all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

REX—140 W. 13th St. (463-9529). Casual. Italian. Spcls: veal chop Nodino, breast of chicken with porcini, shrimp Portofino. Res. sug. D daily 5–midnight. Pianist Tue.–Sat. **AE.**

TOLEDO—55 W. 35th St. (947-1350). Casual. Spanish. Spcls: zarzuela de mariscos, striped bass, veal Toledo with mushroom sauce. Res. sug. Open Mon.–Sat. noon–10. Private parties for 100. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TWENTY: TWENTY—20 W. 20th St. (627-1444). Casual. Continental. Spcls: lobster capellini, grilled brook trout, black angus steak au poivre. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

WORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American/Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALAMO—304 E. 48th St. (759-0590). Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11 a.m.–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent. Thu. and Fri. 2-hr. free D parking from 6. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30 a.m.–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza Hotel (702-5014). Dress opt. American/southwestern French. Spcls: carpaccio salad, lobster and vegetable terrine, grilled John Dory andouillette with mustard sauce, roast lamb chops wrapped in chopped vegetables and herbs. Res. sug. B daily 7 a.m.–11 a.m. L daily noon–2:30. D daily 6–11. Br Sat. 11 a.m.–3. Champagne buffet Br Sun. 11:30 a.m.–3. Prix fixe L and D. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AWOKI—305 E. 46th St. (759-8897). Jacket required. Japanese. Spcls: tempura, sushi, sukiyaki. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Private parties for 4–80. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, L.I. duckling with cranberry relish, fillet of beef with duck liver and merlot wine sauce. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 and Sun. Br. **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(M)** **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St. (838-1811). Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L daily noon–3. D daily 5:30–11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V.**

CAFE 212—212 E. 52nd St. (486-0212). Casual. Japanese/Continental. Spcls: pasta Jananese style, duck negima-yaki with miso sauce, sushi and sashimi combination. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Private parties for 10–45. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St. (758-6565). Casual. American. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thu. 11:30 a.m.–11, Fri. to midnight, Sat. 5–midnight. Br Sun. 11:30 a.m.–3. **(M)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

ENOTECA IPERBOLE—137 E. 55th St. (759-9720). Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC.**

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. International. Spcls for D: shrimp and corn cakes with ginger and cilantro, baked quails stuffed with oysters and sausage, rijstafel. L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

JAKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3. D Mon.–Sun. 5:30–11. Free parking after 5. **(M)** **AE, CB, DC, MC, V.**

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton (753-4500). Jacket required. Continental. Spcls: homemade pasta, rack of lamb, Dover sole. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3:30. D daily 5:30–midnight. Ent. **(E)** **St. Regis Grill:** Casual. Open for cocktails and light fare daily 11 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

LA BIBLIOTHEQUE—341 E. 43rd St. (661-5757). Dress opt. Continental. Spcls: veal porterhouse, shrimp with goat cheese cassoulet, chicken chasseur, prime steak. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 4–midnight. Banquets for 30–125. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: tourtiere of lamb with vegetables of Provence, squab in a turnip bouillon and goat cheese ravioli, leaves of salmon with fall herbs. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 7–10:30, Sat. 6–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Omni Berkshire Place (753-5970). Formal. Country French. Spcls: salad of mixed greens, scallop, duck liver and asparagus; terrine of duck with Cumberland sauce, filet of tile a l'angezine, broiled red snapper over creamed flageolets. D daily 6–midnight. Pre-theatre D 5–6:45. **(M)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theatre D 5:30–6:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LOUISE JR.—317 E. 53rd St. (752-7832; 355-9172). Casual. Northern Italian. Spcls: antipasto, seafood, veal. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–10:30, Sat. 5–11. Complete L and D. Closed Sun. **(M)** **AE, CB, DC.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Formal. Italian. Spcls: daily game dishes. Res. nec. D only Mon.–Sat. 6–2 a.m. Dancing nightly. Closed Sun. **(M)** **AE, CB, DC.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SICHUAN PAVILLION—310 E. 44th St. (972-7377). Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–100. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Sun.–Thu. noon–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St. (755-1862). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8

a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E) The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

RUZZI—37 W. 56th St. (489-8111). Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.–Fri., Sun. noon–11:30, Sat. to midnight. Complete L and D. Private parties for 20–170. **(M)** **AE, CB, DC, MC, V.**

GONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

U TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, ME, V.**

ARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

OMBAY PALACE—30 W. 52nd St. (541-7777). Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. Complete L and D. Discount D parking. **(I-M)** **AE, CB, DC, MC, V.**

ARAMBA I—918 Eighth Ave., bet. 54th–55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

ARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St. (757-2245). Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. **(I)** **No credit cards.**

ENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, seafood gumbo, grilled Japanese tuna, fresh oysters, clams and fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. noon–11. Bar till 3 a.m. nightly. Private parties for 300. **(M)** **AE, CB, DC, MC, V.**

HARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11 a.m.–3, Sun. from noon. S Mon.–Sat. from 10. **(M)** **AE, CB, DC, MC, V.**

ORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon-3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M) Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: soft-shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

FUJI—238 W. 56th St. (245-8594). Casual. Japanese. Res. sug. L Mon.–Fri. noon–2:45. D Mon.–Sat. 5:30–10:15. Complete L and D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

HOTEL MAXIMS—700 Fifth Ave., at 55th St. (247-2200). **Adrienne:** Formal. Mediterranean/French. Spcls: lobster lasagna with asparagus points and coriander, veal chop en cocotte, pastilla of pigeon with almonds in phyllo. Res. sug. B Mon.–Fri. 7–10, Sat.–-Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat.–Sun. to 3. D Mon.–Sat. 6–10:30. **(E). Le Bistro d'Adrienne:** Casual. French. Spcls: onion soup, celery remoulade with nuts, poached egg with ratatouille and coriander, roast salmon with creamed lentils and bacon. L Mon.–Fri. noon–3:30. D Mon.–Fri. 7–midnight, Sat.–Sun. from 6. **(M)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St. (753-7295; 586-5950). Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L and D. Private parties. Free parking 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse, *Maryland crab cakes with Cajun sauce, steamed finnan* haddie. Res. sug. L Mon.–Fri. noon–4. D daily 4–midnight. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.–Sat. 12:15–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theatre D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.(586-8096). Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provençale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LATTANZI—361 W. 46th St. (315-0980). Dress opt. Jewish-Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Pre-theatre D 5–8. Post-theatre D 10–1 a.m.Private parties for 10–200. Free parking from 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Fri. 6–10:30, Sat. 5–10:30. Private parties for 15. Closed Sun. **(E)** **AE, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St. (382-0022). Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.–Thu., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

RAINBOW ROOM—RCA Building, 30 Rockefeller Pl. (632-5000). Formal.Continental. Spcls: pigeon en cocotte, lobster thermidor, tornedos Rossini. Res. nec. D Tue.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Dancing. Private parties. Closed Sun.–Mon. **(E) The Promenade:** Dress opt. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–2 a.m., Sun. 4–11. Br Sun. 11:30–3. **(I–M)** **AE.**

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre (581-1000). Formal. Continental. D daily 6–10. Cocktails from 5. Complete D. Pianist Fri.–Sat. 6–midnight. **(M)** **AE, CB, DC, MC, V.**

RASPUTIN RUSSIAN—371 W. 46th St. (586-1860). Casual. Russian/Jewish. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4–midnight. Ent. Fri.–Sun. Private parties 20–75. **(M)** **AE.**

SAN MARCO—36 W. 52nd St. (246-5340). Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Free D parking after 5. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd–44th Sts. (307-6340). Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St. (582-7200). Formal. American/Continental. Spcls: "21" hamburger, chicken hash, cobb salad. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 20–150. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE VIEW—1535 Broadway, at 45th St. in the New York Marriott Marquis (704-8900). Dress opt. Continental. Res sug. L Mon.–Fri. 11:30 a.m.–2:30. Br Sun. 10:30 a.m.–2:30. D Mon.–Sat. 5:30–midnight, Sun. 6–11. **(E)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: chili rubbed free-range chicken, medallions of venison with green chili tomale, rabbit stew with buttermilk biscuits. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat 6-midnight, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

BRIVE—405 E. 58th St. (838-9393). Formal. French. Spcls: calf's liver Dodin-Bouffant, lobster chopped steak, rib-eye veal steak with tarragon chili. Res. nec. D only Mon.–Sat. 6–10:30. Closed Sun. **(E)** **AE, DC, MC.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. American/international. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. Buffet L Mon.–Sat. 11:30 a.m.–4:30. Br Sun. 11:30 a.m.–4. D daily 6–11:45. After-theater menu 10:30–12:30 a.m. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red and green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

DEVEREAUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shiitake mushrooms. Res. sug. B Mon.–Sat. 7 a.m.–11:30 a.m., Sun. 7 a.m.–10 a.m. L Mon.–Sat. noon–2:30. Br Sun. 10 a.m.–2:30. D daily 5:30–10:30. Pre-theater D 5:30–7. Post-theater D 10:30–midnight. Pianist Tue.–Sat. and Sun. Br. **(M-E)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

FONTANA DI TREVI—151 W. 57th St. (247-5683). Dress opt. Italian. Spcl: Roman dishes. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–midnight. **(M)** **AE, CB, DC.**

GIRAFE—208 E. 58th St. (752-3054). Jacket required. Northern Italian. Spcls: crostini di polenta con salsa e porcini, tortellini di zucca, vitello principessa. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Private parties for 45. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JEAN LAFITTE—68 W. 58th St. (751-2323). Casual. French. Spcls: sea scallops in basil sauce, médaillons of veal with mushroom sauce, leg of lamb with kidney beans. Res. sug. L Mon.–Sat. noon–3. D daily 6–12:30 a.m. **(M)** **AE, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L daily noon–2:30. Cocktails daily 3–2 a.m. Dessert buffet 10–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Mon., Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

L'HOSTARIA DEL BONGUSTIO—108 E. 60th St.(751-3530). Dress opt. Italian. Spcls: paglia e fieno porcini, risotti, veal chop Valdostana, tiramisu. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Private parties for 50. Closed Sun.**(M)** **AE, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: ravioli of scallops with zucchini and thyme flowers, poached turbot in papillote with truffles, gateau au chocolat Maurice. Res. sug. B Mon.–Fri. 7:30 a.m.–9:45 a.m. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W 58th St. (245-2214). Jacket required. French. Spcls: ravioles of smoked salmon, red snapper aux legumes fondants, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–4:30. Light menu Mon.–Sat. 3:30–6. D Mon.–Sat. 6–1 a.m. S Sun. 5:30–11. Pre-theatre D 5:30–7:30. Post-theatre D 10:30–1 a.m. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Tue.–Thu. 5:30–10, Fri.–Sat. to 11. Pianist and dancing Tue.–Sat. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tue.–Sat. 10–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30 a.m.–11:30 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. Prix fixe L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:15. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St. (751-0311). Jacket required. Northern Italian. Spcls: linguine with broccoli and zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (373-7373). Jacket required. International. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Pre-fixe and a la carte menu. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian. Spcls: fa'vecchia, hamburgers, chicken salad. No res. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. noon–midnight. **(I)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ANATOLIA—1422 Third Ave., bet. 80th and 81st Sts. (517-6262). Casual. Turkish. Spcls: skewer of quail in grape leaves, mixed grill, lamb shank in lemon sauce. L Mon.–Fri. noon–2:30. D daily 5:30–11:30. **(M)** **AE, MC, V.**

ANDREE'S—354 E. 74th St. (249-6619). Dress opt. Mediterranean. Spcls: taramosalata, red snapper à l'égyptien, carré d'agneau Méditerranée, couscous, canard au poivre vert. Res. nec. D only Mon.–Sat. 6–10. Private parties. Closed Sun. **(M)** **AE.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili and grilled chicken. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–3:30. **(M)** **AE, DC, MC, V.**

CAFE GRECO—1390 Second Ave., at 72nd St. (737-4300). Dress opt. Mediterranean. Spcls: grilled salmon with roasted red pepper sauce, roast loin of lamb with black olive tapenade, sauteed swordfish with rosemary mayonnaise. Res. nec. Br Sat.–Sun. noon–3. D daily 6–11. Bar 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: roast duck with port and black currant sauce, vegetables tempura with sherry, ginger, and soy sauce, grilled swordfish with herb butter, stir-fried shrimp and vegetables, paillard of chicken. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. S daily 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E).** **Bemelmans Bar:** Cocktails daily noon–1 a.m. **AE, CB, DC, MC, V.**

CINE CITTA—1134 First Ave., bet. 62nd–63rd Sts. (486-6226). Casual. Northern Italian. Spcls: penne alla vodka, costoletta di vitella capricciosa, salmon alla champagne. Res. sug. L daily 11 a.m.–3. D daily 3–1 a.m. Private parties for 60. **(M)** **AE, CB, DC, MC, V.**

DIVINO—1556 Second Ave., bet. 80th–81st Sts. (861-1096). Formal. Northern Italian. Spcls: insalata di frutti di mare, gnocchi Divino, pesce spada Divino, costoletta di vetallo primavera. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. L Mon.–Fri. noon–3. D daily 5:30–2 a.m. Pianist Tue.–Sat. from 11. Private parties. **(M)** **AE, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts. (838-7570). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, CB, DC, MC, V.**

HUNAN BALCONY GOURMET—1417 Second Ave., at 74th St. (517-2088). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m.

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

ISLE OF CAPRI—1028 Third Ave., at 61st St. (223-9626; 758-1828). Casual. Italian home-cooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L and D menu Mon.–Thu. noon–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JACQUELINE'S—132 E. 61st St. (838-4559). Jacket required. Swiss/French. Spcls: Jacqueline's specialties au champagne, venison with huckleberry sauce and spatzle, sea scollops and sea urchin with tomato fumee. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. with seatings at 7 and 9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rõti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D Mon.–Sat. noon–11. Private parties 40–125. Pianist. Closed Sun. **(M)** **AE, DC.**

MALAGA—406 E. 73rd St. (737-7659; 650-0605). Casual. Spanish. Open Mon.–Fri. noon–midnight, Sat.–Sun. to 1 a.m. **(I-M)** **AE, DC, MC, V.**

MANHATTAN CAFE—1161 First Ave., at 64th St. (888-6556). Casual. American/Continental. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.–Fri. noon–5. Prix fixe Br Sat.–Sun. 11:30 a.m.–4. D daily 5–11:30. **(M-E)** **AE, CB, DC, MC, V.**

MARIGOLD—746 Madison Ave., bet. 64th–65th Sts. (861-8820). Casual. Continental. Spcls: chicken breast sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken pot pie. Res. sug. for D. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30 a.m.–4. **(M)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Tue.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'épinards, selle d'agneau farcie à la crème de basilic. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.–Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MAXWELL'S PLUM—1181 First Ave., at 64th St. (628-2100). Casual. American. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thu. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

MILAN—1647 Second Ave., bet. 85th–86th Sts. (628-7409). Dress opt. French/Oriental. Spcls: warm lobster salad awith sesame seed oil and arugula, Dover sole filet with oyster and caviar, rack of lamb grilled with five Chinese spices. Res. sug. D Mon.–Sat. 5:30–10:30. Closed Sun. **AE, CB, DC, MC, V.**

MODO MIO—696 Madison Ave., bet. 62nd and 63rd Sts. (838-3725). Casual. Italian/tuscan. Spcls: pappardelle allo stracotto, ravioli casarecci al salmone affumicato, fegato di vetella alla salvia. Res. sug. L daily noon–4:30. D daily 5–11:30. **(M)** **AE, CB, DC, MC, V.**

MOON'S—206 E. 63rd St. (752-6666) Jacket required. American. Spcls: carpetbagger steak, game in season, Dungeness crab. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11. Private parties for 12–70. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KELS—227 E. 67th St. (794-2331). Casual. Ameri-an. Spcls: prime aged steak, chops, lobster, fresh fish. es. sug. D daily 5–11. Late S daily 11–1 a.m. Piano ar. **(M)** **AE, DC, MC, V.**

CHO VILLA'S—1501 Second Ave., at 78th St. 650-1455). Casual. Mexican. Spcls: tacos, fajitas, sea-ood enchiladas. Res. sug. L and D Sun.–Thu. noon–idnight, Fri.–Sat. to 1 a.m. Br Sun. noon–3. Private arties for 30–100. Also **1125 First Ave., at 62nd St.** 751-6499). **(I-M)** **AE, MC, V.**

ROUCHKA—435 E. 86th St. (876-3800). Jacket re-uired. Russian. Spcls: koulibiaka, blini with caviar, elmeni. Res. sug. D only Tue.–Sun. 6–11. S Tue.–un. 11–2 a.m. Private parties. Ent. Closed Mon. **M–E)** **AE, MC, V.**

COLO MONDO—1269 First Ave., bet. 68th–69th ts. (249-3141). Formal. Northern Italian. Spcl: campi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Park-ng. **(M)** **AE, CB, DC, MC, V.**

RRE HOTEL—2 E. 61st St. (838-8000). **Café ierre:** Formal. Continental/French. Spcls: supreme f pigeon with hazelnut dressing, sautéed shrimp in auce piquante, medallions of veal with chive sauce, almon with wild mushrooms and herbs. Res. sug. B aily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. oon–3:30. D daily 6–10:30. S from 10:30. Pre-the-ter D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

E POLO—840 Madison Ave., at 69th St. (535-9141). Formal. French. Spcls: la tranche de foie gras frais poêlée aux artichauts, le bouquet de homard tiède au beurre de vermouth, le suprême de pintade au choux et au genièvre. Res. sug. B daily 7 a.m.–10:30 a.m. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

E POST HOUSE—28 E. 63rd St. (935-2888). Jacket required. American. Spcls: venison chili, filet in a peppercrust, steak. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

SCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). Casual. Regional American. Spcls: fresh fish, pasta, hamburgers. L daily 11:30 a.m.–4:45. D daily 4:45–3 a.m. Br Sat.–Sun. 11:30 a.m.–5. Music nightly from 9. **(I)** **AE, MC, V.**

E RAVELLED SLEAVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, fillet of sole with lobster sauce. Res. sug. D Tue.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sun. noon–3:30. Pianist Mon.–Sat. and Br. **(M)** **AE, MC, V.**

GENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

GN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American. Spcls: pan–seared tuna with pickled vegetables, duck confit and shiitake ravioli, summer shellfish and vegetable stew, braised beef filet with gremolata. Res. sug. L Tue.–Sat. noon–3. Br Sun. 11:45 a.m.–3:30. D daily 5:45–11. Pianist. Spcl. prix fixe D 5:30–6. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

ZECHUAN WOK—1694 Second Ave., bet. 87th–88th Sts. (410-2700). Casual. Szechuan/Hunan. Spcls: au bon appetti shrimp, crispy duck, phoenix nest, sesame chicken. Res. sug. Open for L and D Mon.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 2–11. **(I)** **AE, MC, V.**

UBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

Above 60th Street, West Side

KAIHANA—2164 Broadway, bet. 76th–77th Sts. (724-8666). Dress opt. Japanese. Spcls: sushi heaven, seafood tempura, treasure boat. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. **(M)** **AE, DC, MC, V.**

BORDER CAFE USA—2637 Broadway, at 100th St. (749-8888). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili and grilled chicken, pan-fried salmon. No res. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 5–midnight. **(M)** **AE, DC, MC, V.**

BRAZIL 2000—127 W. 72nd St. (877-7730). Casual. Brazilian/Portuguese. Spcls: feijoada, vatapa, churiasco, port alentejana with clams, mariscada. Res. sug. L daily noon–4. D Mon.–Sat. 4–midnight, Sun. to 10. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CAFE LUXEMBOURG—200 W. 70th St. (873-7411). Casual. Continental. Spcls: cassoulet, grilled Coho salmon, roast duck with honey and coriander. Res. nec. D Mon.–Fri. 5:30–midnight, Sat.–Sun. from 6. S Sun.–Thu. 1 a.m.–2:30 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11 a.m.–2:30. **(M)** **AE, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). Casual. Continental. Spcls: fillet of Norwegian salmon, Barbarie duck breast, medaillons of venison. Res. sug. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun. 11:30 a.m.–4. D Mon–Sat. 5:30–11:30. Pianist Mon.–Sat. and Br Sun. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CHARMANT—625 Columbus Ave., bet. 90th–91st Sts. (724-9144). Casual. Continental. Spcls: bouillabaisse, chicken breast stuffed with crabmeat, rack of baby lamb. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. 11–4. D daily 5–midnight. Pianist Tue.–Sat. and guitarist Sun. Br. **(M)** **AE, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: veal marsala, rack of lamb, grillade chicken, fresh pasta. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 145th St. (234-2357). Jacket required. Continental/soul. Spcls: duck a l'orange flambe, barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

FINE & SCHAPIRO—138 W. 72nd St. (877-2874; 877-2721). Casual. Kosher Jewish. Spcls: chicken-in-the-pot, boiled beef, stuffed cabbage. L Mon.–Fri. 11 a.m.–3. D Sat.–Thu. 3–11:30, Fri. to 9. **(M)** **AE.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts. (595-5330). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN PARK—235 Columbus Ave., bet. 70th–71st Sts. (724-4411). Casual. Hunan. Spcls: shrimp and pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. Also **Hunan Park II, 721 Columbus Ave., at 95th St.** (222-6511). **(I)** **AE, CB, DC, MC, V.**

INDIAN OVEN—285 Columbus Ave., at 72nd St. (362-7567). Casual. Indian. Spcls: whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. **(M)** **AE, CB, DC, MC, V.**

LA KASBAH—70 W. 71st St. (769-1690). Casual. Morrocan/Kosher. Spcls: lamb tajine, couscous, grilled lamb, steak and chicken. Res. sug. L Mon.–Thu. 12:30–3:30, Sun. 1:30–4. D Mon.–Thu. 5–11, Sun. 4–11. Closed Fri. and Sat. **(M)** **AE.**

MEMPHIS—329 Columbus Ave., bet. 75th–76th Sts. (496-1840). Casual. American Southern. Spcls: Cajun popcorn, jambalaya, southern fried chicken. Res. nec. Br Sun. noon–3. D Mon.–Sat. 6–midnight, Sun. 6–11. **(M)** **AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tue.–Fri. 9 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. Br/L Tue.–Sun. 11 a.m.–4. D Tue.–Thu., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.–Thu. 4–2 a.m., Fri.–Sat. to 2:30 a.m., Sun. till 1 a.m.Pianist nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: leg of lamb with roasted garlic and fresh mint, braised chicken breast in white wine mustard sauce, grilled marinated tuna. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11:30, Sat. 9 a.m.–11:30, Sun. 9 a.m.–5:30, Mon. 6–11:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V.**

SILVERBIRD—505 Columbus Ave., bet. 84th–85th Sts. (877-7777). Casual. Native American. Spcls: fresh brook trout baked in a corn husk, buffalo steak, roasted rabbit marinated in honey and sage. Res. sug. D only Sun.–Thu. 6–11:30, Fri.–Sat. to midnight. Pianist Tue.–Sat. from 9. **(M)** **AE, CB, DC, MC, V.**

SUKI—433 Amsterdam Ave., bet. 80th–81st Sts. (496-8940). Casual. Japanese. Spcls: edimaki, chicken isoage, salmon shioyaki. Res. nec. D Mon.–Sat. 5–1 a.m., Sun. 3–11. **(I)** **AE, CB, DC, MC, V.**

TROIKA—148 W. 67th St. (724-0709/0806). Casual. Russian. Spcls: teliatina royal, eel Petersburg, fillet mignon Suvorov. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 5–11. Ent. Tue.–Sun. **(M)** **AE, MC, V.**

BROOKLYN

GAGE & TOLLNER—374 Fulton St. (718-875-5181). Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.–Fri. 11:30 a.m.–9, Sat. 4–11. Private parties. Pianist Fri. and Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, fresh fish. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Dress opt. American. Spcls: sauteed quail and foie gras ravioli in soy and mushroom consomme, red snapper baked in saffron oil with watercress coulis, curried sweetbread ratatouille, house smoked specialties, gingerbread waffles with Tahitian vanilla ice cream. Res. nec. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 7–midnight. Pianist nightly. **(E)** **AE, DC.**

QUEENS

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Dr. (718-482-0033). Dress opt. Continental/Seafood. Spcls: Pacific striped bass with parsley and lime beurre blanc, grilled fresh blue prawns with lentil and chili lobster sauce, marinated breast of duck with apple sauce and corn fritters. Res. nec. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 6–11, Sun. 5–10. Ent. Tue.–Sat. and Br Sun. Private parties for 300. **(E)** **AE, CB, DC.**

NIGHTLIFE
DIRECTORY

COMPILED BY GILLIAN DUFF

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). Every Fri. from 6–8: Alan Kamen Trio. 3/9: Peter McGuinness Group. 3/10: Doug White Group. 3/11, 12: Sir Charles Hughes. 3/13: Liz Diamond. 3/14: Richard Greenblatt Group. 3/15: Faulkner Evans Group. **AE, CB, DC.**

THE BITTER END—149 Bleecker St. (673-7030). 3/9: The Cut; Clovis Noches. 3/10: Jupiter Jets; Bang The Drum. 3/11: The Crows; The Dragons. 3/12: John Le Pore; Paul Clements. 3/13: Peter Moffet. 3/14: Witness; Metrobeat. 3/15: Comedy; The Singles. **No credit cards.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 3/13: Milt Jackson with The Monty Alexander Trio. 3/14: Joe Roccisano Big Band All-Stars. 3/15–20: Nancy Wilson. "After Hours ..." the Dan Harper Quartet play Tue.–Sun. after last set till 4 a.m. **AE.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 3/9: Taj Mahal; The Dirty Dozen Brass Band. 3/11, 12: Marti Jones & Don Dixon. 3/14: Lyle Lovett; Mary Chapin Carpenter. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 3/12: John Hicks. 3/13, 20: Danny Moore Trio. 3/14–19: George Coleman Trio with Harold Mabern and Jamil Nasser. Sets from 9:45. **AE, CB, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Through 3/10: Bross Townsend Trio. 3/11–13: Gloria Lynne. 3/14: Hamiet Bluiett Telepathic Big Band. Tue.–Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 3/11: Greg Ryan hosts Ballad Night with Marybeth Lahr, Jim Hawkins and Josephine McNamara. 3/12: Noel Hill. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 3/13: Buck Clayton Big Band. 3/14: Les Paul Trio. 3/15–20: Manny Albam Jazz Greats Big Band featuring Phil Woods, Jon Faddis, Lew Soloff, and Mel Lewis. Shows Tue., Wed. and Sun. at 8 and 10; Thu. at 8 and 11; Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 3/9, 10: Hilton Ruiz. 3/11, 12: Hilton Ruiz with Jimmy Rowser. 3/13: Dave Berkman. 3/15, 16: John Weiss. **Upstairs:** 3/11 at 8: Jim Dawson, followed by Susan Borofsky at 10, and the Mario Cantone comedy show at 11:30. 3/12 at 8: Marta Sanders, followed by Cabaret at 9:30 and 11:30. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.-Sat. from 7:30-12:30 a.m., in addition, from 4-9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4-9, and Mon. 7:30-12:30 a.m. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 3/9: Andy Stein Trio. 3/10: John Pizzarelli, Jr. Trio. 3/11: Ken Peplowski Trio. 3/12: Burkhard Ruckert Trio. 3/14: Dick Hyman. 3/15: Jeanne Matisse. **AE, CB, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St. (473-9870). 3/9: STUFF II featuring Gordon Edwards. 3/10: Harlyn/King; Arlen Roth. 3/11: We Be; John Cadillac Band. 3/12: The Elements; The Big Picture. 3/13: Bernard Brobman; Kevin Kay. 3/14: Midnight jam with Andy Rosen. 3/15: Brokyl Marbly; Yah Zee. **No credit cards.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz Tue.-Sat. from 9:30, Sun.-Mon. from 9. Through 3/12: Pianist Steve Kuhn with Ron Carter on bass. 3/13, 14: Pianist Harry Connick Jr. 3/15–19: Pianist Dave Leonhart with Ray Drummond on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 3/9–12: The Geri Allen Group. 3/13: Iris Lord and The Divine Monochord; Reggie Workman Ensemble. 3/14: Rashied Ali Quartet. **No credit cards.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). The Hot Club of France featuring Frank Vignola, Bob Mastro, Jimmy George, Don Keiling, Murray Wall with guest singer Michele Bautier. Shows Tue.–Sat. at 9:30 and 11:30. Closed Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St. (864-8832). 3/9: Jump Street. 3/10: Joe Calderrazo. 3/18, 19: McCoy Tyner. **AE, CB, DC, MC.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Dixieland. Thu.: Bob Alexander and his Swing Group. Fri.: David Ostwald and his Gully Low Jazz. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged All-Stars; Samulano Trio with Corky D. Mon.: Rob Scott and his New Deal Swing Band. Tue.: Vince Giordano and the Nighthawks Combo. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (254-2800). Dance to the Big Beat. 3/11: Savoy Brown; Johnny Copeland. 3/12: White Lion. 3/16: Medi Cult; Bethany Wilde; On-Ten-Tu; True Blue. 3/17: The Wolfe Tones. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 3/9: Sweetones. 3/10: Jimi J & the X-ray. 3/11: Rock-Ola with Jon Paris. 3/12: Bad Luck & Trouble. 3/13: An American Band. 3/14: Project Payne. 3/15: Bop-Along Cassidy. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Through 3/13: Jim Hall Quartet. 3/14: Gil Evans' Orchestra. 3/15–20: Steve Lacy Sextet. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 3/9–12: Saxophone Master Stanley Turrentine. 3/17–19: Singer-flutist Bobbi Humphrey. Shows Wed. at 9, Thu. at 9 and 11, Fri.–Sat. at 9 and midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St. (777-5077). 3/9: The Empire State Soul Club. 3/10: Freddie White. 3/12: A-Bones. 3/13: Pacific Orchestra; The John Cadillac Band. 3/14: Surreal McCoys. 3/15: Lach; Lizzie Maya; The Special Guests; Roger Manning; Kirk Kelly, Derwyn Frost; Enamel The Camel. Shows from 9. **No credit cards.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 3/14: "Salsa Meets Jazz" with Mongo Santamaria and his band, Manny Oquendo's Libre, with guest soloist Dave Valentin. **Terrace:** Through 3/13: Pianist Bob Dorough with Bill Takas on bass, Tue.–Sun. from 10–2 a.m. **Top of the Gate:** 3/11–13: *Th Amazing Pink Things*, musical. Shows Fri., Sat. at 7 an 10, Sun. at 7. **AE, MC, V**

VILLAGE VANGUARD—178 Seventh Ave. So. (255 4037). Through 3/13: Sphere featuring Charli Rouse, Kenny Barron, Buster Williams, and Ben Riley. 3/14: Mel Lewis and the Jazz Orchestra. 3/15–20 The Richie Cole and Hank Crawford Quartet. Show at 10, 11:30, and 1 a.m. **No credit cards**

THE WEST END—2911 Broadway (666-9160). 3/9–13 The Lou Donaldson Quartet with Herman Foster an Fukusi Tianka. 3/14: Comedy Out of Control wit Steve Solis, Jedda Jones and others. 3/15: Singer guitarist Larry Luger. 3/16–20: The Michael Carvi Quintet. Jazz, Tue.–Sun. from 9. **MC, V**

ZINNO—126 W. 13th St. (924-5182). Italian restauran with music nightly from 8. Through 3/12, 14–19 Guitarist Tal Farlow with Gary Mazzaroppi on bass 3/13: Gene Bertoncini with Michael Moore. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar. Mon.–Thu. 11:30 a.m.–3 a.m., Fri. 11:30 a.m.–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 3/9: Marshall Tucker Band plus Bud Moffett. 3/10: Nicholas Tremulis plus J.T. Bowen. 3/11, 12: Levon Helm. 3/14: Luther Allison. 3/17: St. Patrick's Day Party. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th–49th Sts. (751-5470). Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (233-4900). Restaurant with cabaret. 3/9, 10: Comedian Bob Nelson. 3/11–13: Comedian Kevin Nealon. 3/15–20: Comedian Paul Rodriquez. Also **Caroline's on 8th—332 Eighth Ave., bet. 26th–27th Sts.** (924-3499). Continuous showcase. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 3/13: Hal Spear, Erin O'Conner, Mike Little, Mike Eagan and Danny Curtis. Sun.–Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mario Cantone, Ron Darian, Jerry Diner, and Angela Scott, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. 3/11, 12: David Heenan. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat.from 5:30–7:30: Pianist Johnny Andrews. Wed.–Sat.: Two shows, first show at 9:30, featuring Mel Martin, Lynn De Vore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater featuring magic and comedy. 3/9: Magician Imam and singer Pamela Smith. 3/10: Magician Torkova and comedian Terry Day. 3/11, 12: Comedian/magician Jack Young with comedian Mark Ingham. 3/15: Showcase. Tue.–Thu. at 9:30, Fri.–Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 3/13: Susie Essman, Larry Ragland, Rob Ross, Adam Leslie. 3/15–20: Brett Butler, Rob Schneider, Red Anderson and Hal Spear. Sun.–Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 7:30, 9:30 and midnight. **AE, MC, V.**

DANCING

DEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.–Thu. 7–midnight, Fri.–Sat. from 8. **AE, CB, DC, MC, V.**

MMY WESTON'S—131 E. 54th St. (838-8384). Restaurant which serves up jazz and dancing. Through 4/2: The Jordan Sandke Trio alternating with singer-pianist Tommy Furtado, nightly, except Sun., from 8–3 a.m. **AE, CB, DC.**

AXIM'S—680 Madison Ave., at 61st St. (751-5111). *Belle Epoque* restaurant with dancing to the Maxim's Orchestra every Tue.–Thu. from 9, Fri.–Sat. from 10. **AE, DC.**

EGINE'S—502 Park Ave., at 59th St. (826-0990). Elegant French restaurant, Mon.–Sat. 7:30–midnight, with a lively disco from 10:30. **AE, CB, DC, MC, V.**

OSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 3/9, 10: Sugar Minott. 3/15–17: Gato Barbieri. 3/22–24: Astrud Gilberto. **AE, CB, DC, MC, V.**

CABARET

HE BALLROOM—253 W. 28th St. (244-3005). Every Wed.–Sat. at 6:30: Daugherty and Field. 3/9 at 11: Coming of Age. Through 3/19, Tue.–Sat. at 9: La Gran Scena Opera Co. Through 3/19, Thu.–Sat. at 11: The High-Heeled Women in *The Fine Arts & Flea Market Revue.* **AE, MC, V.**

AFE VERSAILLES—151 E. 50th St. (753-3884). Palatial cabaret-restaurant with a new revue, *High Energy,* featuring singer Denise Schafer, French pickpocket Patric Querrot, magician Felston Jones, acrobatic troupe Los Gauchos, and showgirls, nightly at 9 and 11:30. **AE, CB, DC.**

HIPPENDALES—1110 First Ave., at 61st St. (935-6060). *Welcome To Your Fantasy,* a new revue written by Steve Merritt, starring Michael Rapp, Gary Goldman, Jonathan Hagan, Scott Marlowe, Eddie Prevot, and John Richardson. Shows Wed.–Sat. at 8:30. **AE.**

UPLEX—55 Grove St. (255-5438). Cabaret–piano bar. 3/9: Vocal Ease; Heidi Mollenhauer. 3/10: Karen Simpson; Ricky Ritzel. 3/11: Mary Jo Gennaro; Nancy Timpanaro. 3/12: Maggie McDonald in *Dames of Our Lives*; Joe Simmons. 3/13: Taylor Mason; Tif Rice. 3/14: Elliot Meyers; Susan Speidel. 3/15: Carole Crelin; Bill Lindner. Shows at 8 and 10, with an extra show Fri. and Sat. at midnight. **No credit cards.**

ELEONORA—117 W. 58th St. (765-1427). Italian restaurant. Every Mon.–Wed. from 7–10: Singer-pianist Larry King. 3/11 at 9: Singer-songwriter Nina Murano. **AE, CB, DC, MC, V.**

ENCORE, ENCORE—318 W. 45th St. (489-6100). New French/American restaurant with singer-pianist Tim Strong, Wed.–Sat. from 9:30–1 a.m. **Panache Encore!** (489-6357). 3/9: Jerry Ellis. 3/10: Shellen Lubin & Co. 3/11: Ellen Harris; Mark Nadler. 3/12: *Everything Old is New Again,* revue. 3/13: Annie Dinerman. 3/15: Bad Attitudes. **AE, DC, MC, V.**

JAN WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret. 3/9: Patrick Arena. 3/10: Jon Andersson with pianist Jeffrey Roy. 3/11: Barbara Lea. 3/12: Judy Kreston and David Lahm with Curtis Bahn on bass. 3/14: Frank Underwood. 3/15: Dan Mongiovi Trio. **CB, DC, MC.**

PALSSON'S—158 W. 72nd St. (595-7400). Continental restaurant. *Bittersuite,* musical review featuring David Edwards, Alix Korey, Barbara Marineau, Byron Nease, Thu.–Fri. and Mon. at 8, Sat. at 7 and 10, Sun. at 5:30 and 8. 3/14, 21 at 10: Ken Lundie with Susan Bunn and Luther Fontaine in *Three of a Kind.* **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). Through 3/26: Andrea Marcovicci, Tue.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Café Carlyle:** Through 3/27: Jazz-pianist George Shearing, every Tue.–Sat. at 10 and midnight. **Bemelmans Bar:** Pianist Barbara Carroll returns for the season, Tue.–Sat. from 9:45–1 a.m. **AE, CB, DC, MC, V.**

NOVOTEL—52nd St. and Broadway. (315-0100) **Wine Bistro:** Singer-pianist Sarah McLawler plays Tue.–Sat. from 6:30–midnight; Robert Moskowitz takes over on Mon. **AE, CB, DC, MC, V.**

OMNI PARK CENTRAL—Seventh Ave. and 55th St., (757-4441).**Notes:** Pianist-singer-songwriter Buck Buchholz plays Tue.–Thu. from 8:30–12:30 a.m. Every Fri. and Sat. from 9–1 a.m., dance the night away to the Peter Valentine Trio. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Singer-pianist Al Foster plays Tue.–Sun. from 5–9, Mon. 5–1 a.m., followed by The Eddie Moore Jazz Trio, Tue.–Sun. 9–1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Edwardian Room:** Dance and dine with the Edward Tone Trio, Tue.–Sat., 7:30–11:30. Pianist Nancy Winston, Sat.–Sun., 6–10. **AE, CB, DC, MC, V.**

SHERATON PARK AVENUE—45 Park Ave., at 37th St. (685-7676). **Judge's Chamber:** Through March: Pianist Peter Malinverni with Pat O'Leary on bass, Wed.–Thu. from 7:30–12:30 a.m., Fri.–Sat. from 9–1:30 a.m. **AE, CB, DC, MC, V.**

ST. REGIS–SHERATON—Fifth Ave. at 55th St (753-4500). **King Cole Room:** Romantic Art Deco restaurant with dancing to the Hi-Tops every Sat. from 7–1 a.m. Pianist-singer Bob Wetherbee plays Mon.–-Fri. from 5:30–11:30. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th–80th Sts. (724-6868). High-tech piano bar. 3/9: Singer Arthur Kirson with pianist Jon Delfin. 3/10: *Fast Food,* starring MJ Agresta and Kathy Lombard. 3/11: Singer Valentine Ryder with pianist Steve Flaherty. 3/12: Lisa Ellex in *'Til Death Do Us Part,* with Ricky Ritzel. 3/13: Singer Patrick Dragonette with pianist Glen Kelly. 3/14: Singer-comedian Cathy Darnall and Jay Kerr. 3/15: Singer Jeff Knight with pianist Wayne Abravanel. Nightly at 8. **AE, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 3/9 at 8: Amy Coleman; Christine Donnelly at 10. 3/10 at 8: Karen Mason; Mark Lazore at 10. 3/11 at 6: Cynthia Crane; Karen Mason at 8 and 10. 3/12 at 8 and 10: Karen Mason. 3/13: Cindy Benson at 8; Lise Horton at 10. 3/14 at 8: Kate Lyn Reiter; Call Me Ethel at 10. **No credit cards.**

LA CAMELIA—225 E. 58th St. (751-5488). Elegant Italian restaurant. Singer-pianist Giacomo Simonelli, Mon.–Sat. 10–2 a.m. **AE, MC, V.**

LE VERT GALANT—109 W. 46th St. (382-0022). Great French restaurant. Singer-pianist Kosmas, Tue.–Sat. from 7:30. **AE, CB, DC, MC, V.**

MARTY'S EAST—209 E. 56th St. (935-7676). Handsome steakhouse with singer-pianist Andy Terra playing pop favorites and light jazz of all vintages, Mon.–Sat. from 5–1 a.m. **AE, CB, DC, MC, V.**

AE, DC, MC, V.

RAKEL—231 Varick St. (929-1630). French restaurant with a new piano room. Mon. and Tue. from 9–midnight: Pianist Peter Daou. Wed. from 9–midnight: Skip Weinstock. Thu.–Sat. from 10–1 a.m.: Jazz Broker Trio. **AE, CB, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St. (831-1900). Piano bar–restaurant. Mon., Tue., Thu.: Andy Monroe. Wed., Sat.: Bobbi Miller. Fri.: Buck Buchholz. Sun.: George Cotton. **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Pianist Steve Banyra plays the classics of George Gershwin and Cole Porter to modern classics of Stevie Wonder, Tue.–Sat. from 6. **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Alex Johnson performs anything from Broadway shows to jazz, Mon.–Fri. from 6–11. **AE, CB, DC, MC, V.**

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OTHER EVENTS

COMPILED BY FLORENCE FLETCHER AND TONY COOK

REVELS AND CAUSES—Katharine Hepburn is always quick to credit her mother with being a steadfast believer in and fighter for women's rights at every level. Her causes included joining Margaret Sanger in the battle that resulted in the founding of Planned Parenthood. It's this organization that will host a gala **Tribute to Katharine Hepburn and Her Mother, Katharine Houghton Hepburn,** "celebrating two generations of individual courage," which will salute the establishing of the Katharine Houghton Hepburn Fund. Date is 3/14, at the Waldorf-Astoria, and if you buy a ticket you can dance to Peter Duchin, have dinner, see Robert Lindsay singing by that lamppost again—it seems he and Hepburn formed a mutual-admiration society when he was on Broadway in *Me and My Girl*—admire the actress in a rare personal appearance, and see a filmed conversation between her and Barbara Walters. Walter Cronkite will be on hand, together with other recognizable Hepburn fans, saluting the fund, which will help carry on Planned Parenthood's projects on behalf of women. Tickets to the gala are $500 and $1,000 (614-0400) . . . **Playwrights Against AIDS** is a benefit 3/14, at The Saint, at which authors Victor Bumbalo, Charles Busch, Christopher Durang, and Harvey Fierstein will read from their works and tributes will be paid to Jane Chambers and Charles Ludlam, by original-cast members from Chambers's *Bluefish Cove* and Everett Quinton and Black-Eyed Susan of the Ridiculous Theatrical Company. There'll also be a preview of Harry Kondoleon's *The Zero Positive,* a play the Public Theatre will do later on. Tickets: $75, including a cocktail party with the cast; also $40, at the box office Mon.–Fri. noon–6 (674-8369). Proceeds to the AIDS Memorial Quilt Rally, and to ACT-UP . . . **Christie's Appraisal Day** at China Institute in America on 3/13 is both an open house and a chance to have a Chinese work of art appraised (up to three per visitor, $10 an item) by the experts. Christie's experts Theow H. Tow and Kwan S. Wong are the appraisers, and they'll be on hand from 10 a.m.–4, at 125 E. 65th St. Phone to reserve appraisal time: 744-8181. The fees will benefit the Student/Scholar Program of the Institute, and during the day there will also be demonstrations of brush painting and watercolors, calligraphy, food carving, and miniature-furniture carving.

MID-MARCH CALENDAR HIGHLIGHTS—Begin with the **New York Flower Show,** continuing to blossom at Pier 90, the Hudson River at 50th St., through 3/13. Thirty-plus domestic and international gardens created for this year's edition, which is sponsored by the Horticultural Society of New York, include "Spring Garden at Giverny," after Monet's house and garden near Paris. Wave Hill's presentation is "Gardening in Containers"; the Brooklyn Botanic Garden's is an Elizabethan knot garden of herbs; the New York Botanical Garden's is "A Glimpse of an English Garden." As usual, there are tips for home gardeners and exhibits by several specialist societies. Hours: daily, 10 a.m.–8 p.m. $9 weekends, $7 weekdays; children under 12, $4 . . . The annual **Sephardic Crafts Fair** at the Spanish and Portuguese Synagogue, 2 W. 70th St., honors in advance the Passover holiday, which begins April 2. The fair, 3/13, 10–5, features Judaica for the household such as seder utensils, picture frames, wall hangings, needlepoint canvases, crafts from Israeli *kibbutzim,* books, jewelry, toys, paintings, calligraphy, and much more. There'll be Sephardic foods to sample, cooking demonstrations, a raffle, a "souk," or bazaar, and entertainment by Israeli and Yemenite dancers and the Ladino Singers. And if you like, you may tour this landmark synagogue, the oldest Jewish congregation in the country (1654). Proceeds will help support its youth programs. Admission, $2; $1 for seniors and children . . . **Wall to Wall Cole Porter,** the latest of Symphony Space's free music marathons, is set for 3/12. See Concert listings, page 123, for some of the details . . . **The Blizzard of '88** is a special meeting of the American Meteorological Society, N.Y.C./L.I. Chapter, commemorating—guess what! It's open to all, and takes place 3/12 at 9:45 a.m. at William O'Shea Junior High School, 100 W. 77th St. There'll be speakers, slides, historical talk, forecasting, and much goings-on about weather, forecasting, hindsight, and such. $12 . . . 3/12 and 3/13 are the dates of this year's **West Side Antiquarian Book Fair,** at Congregation Rodeph Sholom, 7 W. 83rd St. Rare-book dealers from Canada and Great Britain, as well as the U.S., will be on hand with all categories of books, from children's to modern first editions, and some genuine rarities. The donated-books "friends" booth always turns up some good buys, and there'll be refreshments to buy. Sat.: 6–10, $8 (good for both days), including a wine-and-cheese opening party; Sun.: 11–6, $4; children, with adult, free . . . The **Spring Crafts Market** at Ferris Booth Hall, Broadway and 115th St., continues this weekend: Fri. 2–8, Sat. 11–7, Sun., 11–6; $4 admission. Metal and paper, wood and glass, fiber and clay—the whole range will be on hand . . . The **Tuesday Evening Hour of Trinity Church,** on the second floor at 74 Trinity Place (285-0800), is usually focused on personal travel experiences, with talk and slides. The next three programs: 3/8, Paris, by Albert Manny; 3/15, Louise Kraft and hiking in the high Sierras, Yosemite, California; 3/22, writer Bill Miller, around the world on boats, ships, trains. $4 includes dinner at 5, with the program at 6:15 . . . If the circus is headed this way, can spring be more than a breath away? (Or is it the other way around?) **Ringling Bros. and Barnum & Bailey's** annual visitation will be opening 3/23 at Madison Square Garden—more news later on the highlights—but be advised that it can be seen first at the Meadowlands in New Jersey 3/8–13, and at the Nassau Coliseum 3/15–21.

NEW YORK EXPERIENCE—A multi-screen, multimedia montage of the city, past and present, in many aspects. McGraw-Hill Building, Sixth Ave. between 48th and 49th Sts. (869-0345). Mon.–Thu., 11 a.m.–7; Fri. and Sat., 11 a.m.–8; Sun., noon–8. $4.75; under 12, $2.90.

HAYDEN PLANETARIUM—American Museum of Natural History, CPW at 81st St. (769-5920). Sky Show: "The Space Telescope: New Eyes on the Universe," narrated by Kirk Douglas, and "Cosmic Illusions," Harry Blackstone Jr. as narrator. Mon.–Fri. 1:30 and 3:30; Sat. 11 a.m. and 1–5 hourly; Sun. 1–5 hourly. $3.75; children 2–12, $2; seniors, students, $2.75.

TOURS

MUNICIPAL ART SOCIETY TOUR—3/12, 19, 1–4: "Manhattan's Terra Cotta Skyline," a look at some of the terra cotta buildings about town, co-hosted by the Friends of Terra Cotta and based on "Firing the Imagination," the exhibition at the Society's Urban Center. $7 (935-3960).

CHELSEA—3/13 at 3, a walk with Adventure on a Shoestring. Phone for meeting place (265-2663). $5.

SIDEWALKS OF NEW YORK—3/12, 19, 26 at 6: "Ye Olde Tavern Tour"; call for meeting place. 3/13 at noon: "The Blizzard of '88"; meet at Washington Square Arch, for a walk in the Village Historic District. 3/20 at noon: "The Royalty of Riverside Drive," including Riverside Church. Meet in front of Grant's Tomb, 122nd St. and the Drive, to find out who's buried there. Each tour, $10 (517-0201).

BROOKLYN BOTANIC GARDEN—Sat. and Sun. at 1, through mid-November, highlighting seasonal flowerings and attractions. 1000 Washington Ave. (718-622-4433). Free.

PROSPECT PARK ENVIRONMENTAL CENTER TOURS—3/12 at 1: "City Under Our Feet"; meet at Independence Savings Bank, Atlantic Ave. and Court St., Brooklyn, for a tour of Atlantic Avenue's Railroad Underground, with Robert Diamond; $10 (718-788-8549).

TOURS WITH THE 92ND STREET Y—Advance registration is required (996-1105). Also call about out-of-town tours. 3/13, 1–3:30, "A Day in Irish New York"; $13. 3/13, 11 a.m.–3:30, Jewish Williamsburg; $13.

CENTRAL PARK—3/13 at 2, meet the Rangers at 100th St. and C.P.W. for "Not for Leprechauns Only," a walk with a focus on the lively creatures' secret life. Free.

BROOKLYN BIRD CLUB—Walks for beginner-birders, each Sat. in Prospect Park. Meet at 9 a.m., at Grand Army Plaza entrance (718-522-2640). Free.

LOOK FOR WILD FOODS—The Wildman is back for the season: Walks with "Wildman" Steve Brill, in the city's parks. He'll help you find black cherries and watercress, butternuts and chicken mushrooms, and more. Phone 718-291-6825 for details on where to meet, any cost (most are free), what to take, and a few rules. 3/12, Central Park. 3/13, Alley Pond Marsh, Queens.

NATURE WALKS—**Alley Pond Environmental Center,** 228-06 Northern Blvd., Douglaston, Queens (718-229-4000): 3/12 at 1, a wetland-trail walk; $2. A wetlands walk every Sun. at 1; $2 . . . **Wave Hill,** 249th St. and Independence Ave., Bronx (549-2055): A greenhouse-and-garden walk, every Sun. at 2:15; free . . . **New York Botanical Garden,** Bronx (220-8720): 3/12, 10:30 a.m.–noon: a walk in the 40-acre Forest; $2. 3/19, 10:30 a.m.–noon: an early-spring shrub walk; $2.

URBAN PARK RANGERS—Walks and workshops, most of them free. Call borough offices for the weekend lineup: Bronx: 548-7070 or 589-0096; Brooklyn: 718-287-3400; Manhattan: 397-3080; Queens: 718-699-4294; Staten Island: 718-816-5456.

OUTDOORS CLUB—Write for schedule of hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698. 3/12, a city walk in SoHo; meet at 1, S.W. corner of Canal and Church Sts. (876-6688, nights before 10). $1.

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking. Write P.O. Box 264, N. Y., N. Y. 10274, for schedule of country hikes. 3/12, 10 a.m., meet at N.E. corner of Gold and Fulton Sts., in the small triangle, for "Where They Lit Up New York," a history-oriented walk (718-274-0407). $1.

SPORTS

BASKETBALL—**Knicks,** Madison Square Garden (563-8300). 3/7 at 7:30: vs. Chicago; 3/9 at 8: vs. Los Angeles Lakers; 3/12 at 8:30: vs. Utah; 3/14 at 7:30: vs. Cleveland. $8–$20.

HOCKEY—**Rangers,** Madison Square Garden Arena (563-8300). 3/8 at 7:30: vs New Jersey; 3/15 at 7:30: vs. Philadelphia. $10–$25 . . . **Islanders,** Nassau Coliseum, Uniondale, L.I. (516-794-4100). 3/8 at 8:05: vs. Vancouver; 3/10 at 8:05: vs. Quebec; 3/12 at 5:05: vs. Detroit. $17–$27.

STEPS—**Brooklyn Half Marathon,** 3/13 at 9:30 a.m. Runners of all ages and paces are expected to compete in this 13-mile run, which begins at Ocean Parkway and Church Avenue, and finishes at Prospect Park near Grecian Shelter; sponsored by the New York Road Runners Club (212 860-4455). $12; NYRRC members, $8.

COLLEGE BASKETBALL—**Big East Championship,** Madison Square Garden (563-8300). 3/10 at 7: Opening round game; 3/11 at 1 and 7: Quarterfinal doubleeaders; 3/12 at 1:45: Semifinal doubleheader; 3/13 t 2:30: Championship game. $80, all games included.

RSE RACING—Aqueduct, through May (718-641-4700). Daily except Tue.; post time, 12:30. $2, $5. Featured: 3/12, Swift; 3/13, Correction Hdcp.

CHILDREN

W YORK PHILHARMONIC, Felix Kruglikov conductor, presents a Young People's Concert, with solists performing music by Glinka, Handel, Mozart, Wagner, and others. 3/12 at 2. Avery Fisher Hall, Broadway at 65th St. (874-2424). $4–$15.

PPET BABIES LIVE!—A musical spectacular with Kermit and the gang. 3/11 at 2:30 and 7:30; 3/12 at 11 a.m., 2:30, and 7:30; 3/13 at 1 and 4:30. Madison Square Garden Felt Forum (563-8300). $9; $10.50.

MILY CONCERT—Enjoy an afternoon of puppets, fiddle music, and songs with the group *New Shoes.* 3/12 at 2. Village Community School, 272 W. 10th St. (691-5146). $3.

NTILS, SPIRES, & SCROLLS—Participate in a museum tour and then create architectural designs. 3/13 at noon. Abigail Adams Smith Museum, 421 E. 61st St. (838-7044). Free with admission (reserve). Admission: $2; children, free.

ILDREN'S READING—David Small and Arthur Yorinks will read selections from their latest book, *Company's Coming.* 3/12 at noon. Books of Wonder, 132 Seventh Ave. at 18th St. (989-3270). Free.

" IS FOR HOMELESS—A new musical by William Black, performed by children. 3/10 at 7. P.S. 75, 96th St. and West End Ave. (996-1105). Contribution (monetary donation or canned food).

E ADVENTURES OF CAPTAIN DAN AND CONRAD—A puppet show with Captain Dan and his zany parrot, Conrad. 3/12 at 2. Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672). $3; children, $1.

E SECRET OF THE CARDBOARD ROCKET—Take a tour of the planets with two young children and their make-believe rocket. 3/12 at noon. American Museum of Natural History, Hayden Planetarium, C.P.W. at 81st St. (769-5919). $3.75; children, $2.

OW WHITE AND THE SEVEN DWARFS—The children's classic set to music. 3/7 at 1; 3/8–3/10 at 10:30 a.m. and 1. The Penny Bridge Playhouse, 59 Cranberry St., Brooklyn (718-855-6346). $4.

NDERELLA—The classic performed by marionettes. Sun., 3/13 at 1 and 3. The Puppetworks' Theatre, 287 Third Ave., Park Slope, Brooklyn (718-834-1828). $3.75.

CELEBRATION OF AFRICAN FOLKLORE—A musical production based on four African folktales. Every Sat., through 3/19 at 1 and 3:30; also, Sun., 3/13 and 3/20 at 3:30. Hartley House Theatre, 413 W. 46th St. (666-1716). $5 (reserve).

TORY HOUR—A variety of stories and tales. Every Sun. at 11 a.m. Eeyore's Bookstore West, 2212 Broadway between 78th and 79th Sts. (362-0634). Free.

CK AND THE BEANSTALK—A musical fantasy based on the classic fairy tale. Every Sat. and Sun. through 3/27 at 1 and 3:30. Fantasy Playhouse, 317 Merrick Rd., Lynbrook, N.Y. (516-599-1982). $5 (reserve).

UPPET SHOW—*Po Ho and His Wonder Dog,* a circus performance by Harry Corty. 3/12 and 3/13 at 11 a.m. and 1. Murphy Center at Asphalt Green, 555 E. 90th St. (369-8890). $3 (reserve).

TORY HOUR—Listen to stories, then have cookies and milk. Every Sun. at 11 a.m. Hudson Street Papers, 234 Third Ave. (529-9748). Free.

ONG RUNNERS—Mostly Magic: Magicians Brian McGovern and Imam, Sat. at 2. 55 Carmine St. off Sixth Ave. and Bleecker (924-1472). $7.50 (reserve) . . . **13th Street Repertory Company:** *The Rose That Refused to Bloom,* a musical about growing up; Sat. at 1 and 3. *The Snow White Show,* Sun. at 1 and 3. 50 W. 13th St. (675-6677). $4 . . . **Michael Taubenslag Productions:** 3/13 at 1 and 2:30: *Peter Pan Meets the Wicked Wizard*; Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.95 (reserve) . . . **The Little People's Theater Company:** Every Sat. and Sun. through 4/10; at 1:30: *Goldilocks;* at 3: *Cinderella.* The Courtyard Playhouse, 39 Grove St. (765-9540). $5 (reserve) . . . **The Party Center:** Every Sat. and Sun. at 1: *Cinderella,* plus a sing-along program; performed by the Papageno Puppet Theatre at West Side YMCA, 5 W. 63rd St. (874-3297). $6 (reserve) . . . **New Media Repertory Company:** Every Sat. at 3, through 6/4: *Alfred the Dragon;* a children's show with participation. New Media Repertory Co., 512 E. 80th St. (734-5195). $4; adults, $4.50.

CENTRAL PARK PROGRAMS—Belvedere Castle: Central Park Learning Center, 79th St. south of the Great Lawn (772-0210): 3/12, 1–2:30: "Twig Twisters"—Join Inspector Holmes and solve Sara Sapling's dilemma. Free (reserve).

NEW YORK PUBLIC LIBRARY FREE PROGRAMS—Manhattan: 3/10 at 4: "Dino Show," a slide show about dinosaurs at the **Hamilton Grange** branch, 503 W. 145th St. (926-2147) . . . 3/10 at 4: "Turbino and His Magic," a magic show for children ages 6 and up at the **Ottendorfer** branch, 135 Second Ave. (674-0947) . . . 3/11 at 4: "Meet Theo Powell," an animal program for school-aged children at the **Washington Heights** branch, 1000 St. Nicholas Ave. (923-6054); also, presented 3/14 at 4 at the **Chatham Square** branch, 33 E. Broadway (964-6598) . . . 3/14 at 4: "Mime Workshop," presented by Rafael Risemberg at the **96th Street** branch, 112 E. 96th St. (289-0908); also, presented 3/16 at 3:30 at the **Aguilar** Branch, 174 E. 110th St. (534-2930) . . . 3/15 at 3:30: "Flutes on Parade," an introduction to the flute for school-aged children at the **Epiphany** branch, 228 E. 23rd St. (679-2645) . . . 3/16 at 4: "The Captain Dan and Conrad Show," a program with ventriloquism, magic, and audience participation at the **Bloomingdale** branch, 150 W. 100th St. (222-8030) . . . 3/17 at 3:30: "Food for Thought," an introduction to the pleasures of poetry at the **Webster** branch, 1465 York Ave. (288-5049). Most programs require pre-registration and are subject to change or cancellation.

SOUTH STREET SEAPORT MUSEUM—At the Children's Center, 165 John St. Through 3/27 at the Seaport Gallery, 213 Water St.: "The Port on Paper"—An exhibit of artwork by New York City children reflecting their views of the seaport of New York; every Sat., at 1, children can create their own artwork with a seaport theme; all workshops are free with museum admission. $4; children, $2.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 81st St. Weekend theme for 3/12, 3/13: "Tombs and Temples: The Art of Ancient Egypt"; weekend activities include films and drawing classes. Gallery Adventure (includes sketching and hands-on-project): Sat. at 11 a.m. and 2:30 and Sun. at 11 a.m., Uris Center.; films, Sat. at 10:30 a.m. and 2, Uris Orientation Theater include *Sand Castle* and *Tchou Tchou*; slide talk and gallery hunt: Sun., 1 and 3, Uris Room; art adventure: Drawing for ages 10 and above, Sun. 1:30–3. Free (with admission).

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (718-735-4400). 3/9 at 3: "Doll Enchantment"; 3/12 at 1 and 2: "Clay Whistles"; at 3: "The Secret Life of Plants"; 3/13 at 1:30 and 3: "A Day in the Life of Doodles the Clown," by Pupptets to Go; 3/14 at 3: "Skeleton Storymaking." Hours: Mon., and Wed.–Fri., 2–5; Sat., Sun., and 10 a.m.–5. Donation.

QUEENS MUSEUM—New York City Building, Flushing Meadow-Corona Park (718-592-2405). Sunday Family Workshop: 3/13 at 1 and 3: "City of Clay: Panorama of New York City"—Help build a city of clay. 50 cents. Hours: Tue.–Fri., 10–5; Sat., Sun. noon–5:30. Adults, $2; children, $1.

NEW YORK HALL OF SCIENCE—47-01 111th St., Flushing Meadow-Corona Park (718-699-0005). 3/12, 3/13 at 2 and 3: "The Science of Sport"—See a video that surveys the world of sports and find out how sports medicine and computers are helping athletes. Free (with admission). Hours: Wed.–Sun., 10 a.m.–5. Admission: Adults, $2.50; children, $1.50.

STATEN ISLAND CHILDREN'S MUSEUM—Snug Harbor, 1000 Richmond Terr. (718-273-2060). 3/13 at 2: "Metamorphosis"—A change-of-season performance by Heather Forest (reserve). Wed.–Fri. 1–4, Sat.–Sun., 11 a.m.–5. $2.

NEW YORK AQUARIUM—W. 8th St., Brooklyn (718-265-3400). Special Program, 3/15 at 11 a.m. and 1: "Child's Play/Fish Play"—Children and their parents will have the opportunity to discover the world of fish and invertebrates with museum educators. $5.50 (reserve). Daily: Walruses, dolphins, sea lions, sharks, and much more. "The Red Sea Exhibit"—Elaborate rockwork and coral simulate the vertical reefs of the Red Sea. Hours: Daily, 10 a.m.–4:45. Adults, $3.75; children, 2–12, $1.50 (under 2 free); senior citizens free, Mon.–Fri. after 2 (except holidays).

SOLUTIONS TO LAST WEEK'S PUZZLES

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RADIO
HIGHLIGHTS

COMPILED BY CATHY HAINE

Wed., March 9

3:00/WNCN—Debussy: *Images pour Orchestre*: "Iberia"; **Boccherini:** Qnt. in e-Flat, Op. 29, No. 5.

4:00/WNCN—Avison: Cto. Grosso No. 5 in d; **Scriabin:** Etude in C-Sharp; **D. Scarlatti:** Sonata in f.

WQXR-AM/FM—Locatelli: Sonata No. 2 in D for Flute and Continuo.

5:00/WNCN—C. P. E. Bach: Sym. No. 1 in D; **Glazounov:** March on a Russian Theme, Op. 76.

6:00/WNCN—W. F. Bach: Duo for 2 Flutes No. 3 in E-Flat; **Tchaikovsky:** *Meditation,* Op. 42, No. 1.

7:30/WNYC—St. Paul Chamber Orchestra. Gustav Meier, conductor. **Strauss:** Ariadne auf Naxos.

8:00/WNCN—Mozart: Cto. for Flute No. 2 in D; **Tailleferre:** Concertino for Harp and Orch.

8:05/WQXR-AM/FM—Ravel: *Mother Goose; Shéhérazade.*

9:00/WNCN—Sibelius: Cto. for Violin in d, Op. 47; **Bach:** *Anna Magdalena Notebook:* Little Suite.

9:06/WQXR-AM/FM—"McGraw-Hill Young Artists Showcase." Robert Sherman, host.

9:30/WNYC—Pettersson: Sym. No. 8; **Jolivet:** Suite en Concert.

Thu., March 10

3:00/WNCN—Myslivicek: Cto. for Violin in E; **Wagner:** *Tannhäuser:* Ov.

4:00/WNCN—Susato: Suite for Brass; **Mozart:** Serenade No. 6 in D.

WNYC—Copland: Sextet.

WQXR-AM/FM—Schubert: Impromptu in A-Flat, Op. 90, No. 4.

5:00/WNCN—C. P. E. Bach: Sym. in G; **Rachmaninoff:** "Youth" Sym.

6:00/WNCN—Bach: Praeludium, Fugue, and Allegro for Lute in E-Flat; **Enesco:** Roumanian Rhapsody in A.

7:30/WNYC—Beethoven: Qt. No. 4; **Schuller:** Dialogue for Violin and Piano; **Shostakovich:** Piano Qnt.

8:05/WQXR-AM/FM—Ravel: *Valses nobles et sentimentales; Daphnis et Chloé:* Suite No. 1 and 2.

9:00/WNCN—"AT&T Presents Carnegie Hall Tonight." John Rubinstein, host; pianist Jorge Bolet. **Brahms:** Four Ballades, Op. 10; **Liszt:** Ballade No. 2 in b; **Chopin:** Ballade No. 3 in A-Flat, Op. 47.

9:30/WNYC—Leclair: Sonata in E-Flat; Venetian Lute Music.

Fri., March 11

3:00/WNCN—Sibelius: *Tapiola*, Op. 12; **Rameau:** *Zoroastro Dances.*

4:00/WNCN—J. Stamitz: Sinfonia in D, Op. 7, No. 6; **Sullivan:** Ov. "di Ballo."

WNYC—Shostakovich: Sym. No. 1.

WQXR-AM/FM—Chopin: Mazurka No. 32 in C-Sharp, Op. 50, No. 3.

5:00/WNCN—Chopin: Scherzo No. 1 in b, Op. 20; **Handel:** Trio Sonata in g, Op. 2, No. 5.

6:00/WNCN—Ravel: Introduction and Allegro; **Saint-Saëns:** Sonata for Oboe, Op. 166.

7:30/WNYC—"The 1987 Beyreuth Festival." **Wagner:** *Parsifal* (McIntyre, Salminen, Sotin,Bayreuth Festival Orch./Barenboim).

8:00/WNCN—Grieg: Sonata for Violin and Piano; **Handel:** Cto. Grosso in D, Op. 6, No. 5.

8:05/WQXR-AM/FM—Ravel: *La Valse; Tzigane;* Piano Cto. in G.

9:00/WNCN—Handel: *Solomon:* "Arrival of the Queen of Sheba"; **Dvorak:** Cto. for Cello No. 2 in b, Op. 104.

9:06/WQXR-AM/FM—The Detroit Symphony Orchestra. Jerzy Semkow, conductor. **Mozart:** Sym. No. 36 in C, "Linz"; **Wagner:** *Rienzi:* Ov.; *Lohengrin:* Prelude to Act I; *Gotterdammerung:* "Siegfried Funeral Music"; *Tristan und Isolde:* Prelude.

Sat., March 12

10:00 a.m./WNCN—Schubert: Qt. No. 9 in g; **Fauré:** *Pelleas and Melisande,* Op. 80.

WNYC—Schoenberg: *The Iron Brigade;* **Mozart:** Divertimento; **Beethoven:** Piano Sonata No. 7.

10:04 a.m./WQXR-AM/FM—Mendelssohn: Sym. No. 4 in A, "Italian"; **Rodrigo:** *Three Spanish Pieces.*

11:00 a.m./WNCN—Haydn: Qt. in F-Sharp, Op. 50, No. 4, "Prussian"; Trio for Baryton No. 85 in D.

11:04 a.m./WQXR-AM/FM—Haydn: Flute and Oboe Cto. No. 3 in G; **Chopin:** Mazurkas, Op. 59.

12:00/WNCN—Bach: Brandenburg Cto. No. 1 in F; **Schubert:** Fantasia for Piano Four Hands in f, Op. 103.

12:05/WQXR-AM/FM—Mozarat: Sym. No. 25 in g; **Smetana:** Qt. No. 1 in e, "From My Life."

1:00/WNCN—Haydn: Qt. in C, Op. 33, No. 3, "Bird"; **Sarasate:** *Carmen*, Op. 25, "Fantasy."

2:00/WQXR-AM/FM—"The Texaco Metropolitan Opera Broadcast." **R. Strauss:** *Ariadne auf Naxos* (Norman, Battle, Troyanos/Levine).

5:00/WNCN—Chopin: *Etudes*, Op. 10, Nos. 5–8; **Bonporti:** Cto. a Quattro in D, Op. 11, No. 8.

5:05/WQXR-AM/FM—Tchaikovsky: *Capriccio Italien;* **Bach:** Cello Cto. in c.

6:00/WNCN—Mendelssohn: Sym. for Strings No. 10 in b; **Saint-Saëns:** *Le Deluge,* Op. 45, Prelude.

8:04/WQXR-AM/FM—The Cleveland Orchestra. Christoph von Dohnanyi, conductor. **Dvorak:** Sym. No. 8 in G, Op. 88.

9:00/WNCN—"Saturday Night Opera." **Mozart:** *Cosi fan tutte* (Yakar, Nafe, Winbergh, Drottningholm Court Theater Orch./Ostman).

Sun., March 13

10:00 a.m./WNCN—"Classic Guitar." **Vivaldi:** Cto. for Guitar in a; **A. Scarlatti:** Preambulo and Allegro Vivo; **Handel:** Cto. for Organ in F, Op. 4, No. 5.

WNYC—Pixis: Grand Sonata, Op. 35; **Brahms:** Serenade in A, Op. 16.

11:00 a.m./WNCN—Handel: *Leçons:* Petit Suite in B-Flat; **Debussy:** "Children's Corner" Suite.

WNYC—Moszkowski: Cto. in E.

12:00/WNCN—Bach: Prelude and Fugue in g; **Telemann:** Trio Sonata in F.

12:04/WQXR-AM/FM—Elgar: Cello Cto. in e; **Beethoven:** Trio in D, Op. 9, No. 2; **Mozart:** Cto. in E-Flat for 2 Pianos and Orch.

1:00/WNCN—Chicago Symphony Orchestra. Michael Tilson Thomas, conductor. **Brahms:** "Tragic" Ov., Op. 81; **Sibilieus:** Sym. No. 6 in d, Op. 104; **Brahms:** Piano Qt. No. 1 in g, Op. 25.

WNYC—De Frumerie: *St. John's Eve;* **Stravinsky:** Sym. No. 1 in E-Flat.

3:00/WNCN—Handel: Cto. for Organ No. 14 in A; **Dvorak:** Waltz in A, Op. 54, No. 1.

3:04/WQXR-AM/FM—The New York Philharmonic. Leonard Slatkin, conductor. **Vaughan Williams:** Fantasia on a Theme by Thomas Tallis; **Erb:** Brass Cto.; **Brahms:** Serenade No. 1 in D, Op. 11.

4:00/WNCN—Danican-Philidor: Sonata pour la Flute a bèc; **Bellini:** Cto. for Oboe in E-Flat.

5:00/WNCN—J. Graun: Cto. for Violin and Viola in C; **Beethoven:** Sonata for Piano No. 13 in E-Flat, Op. 27, No. 1.

6:00/WNCN—Handel: Cto. Grosso in F, Op. 6, No. 2; **Mendelssohn:** Variations sérieuses in d, Op. 54.

8:00/WNCN—Liszt: *Magistretti:* Grands etudes de Paganini; **Boccherini:** Qt. in E-Flat, Op. 6, No. 3.

8:05/WQXR-AM/FM—"Met Life Opera House." **Wagner:** *Die Meistersinger* (Ligendza, Domingo, Fischer-Dieskau, Deutsche Opera Orch./Jochum).

9:00/WNCN—Grieg: Sym. in c; **Playford:** *The English Dancing Master:* "Dances for 2 Couples."

Mon., March 14

3:00/WNCN—Beethoven: *Leonore:* Ov. No. 2, Op. 72; **Mendelssohn:** Preludes, Op. 104; **Dvorak:** Sonatina for Violin and Piano , Op. 100.

4:00/WNCN—Brahms: Intermezzi, Op. 119; **Purcell:** *Gordian Knot Untied.*

WNYC—Ireland: *3 Pastels.*

5:00/WNCN—Albinoni: Cto. No. 5 in C, Op. 9; **Liszt:** *Mephisto Waltz.*

6:00/WNCN—Gershwin: "Cuban" Ov.; **Pergolesi:** Cto. for 2 Harpsichords and Strings in C.

7:30/WNYC—"The Salzburg Festival." **Killmayer:** *Hoelderlin Songs*; **Schoenberg:** Piano Cto.; **Hartmann:** Sym. No. 2.

8:05/WQXR-AM/FM—Weber: *Invitation to the Dance;* **Stravinsky:** *Petrushka.*

9:00/WNCN—Tchaikovsky: Qt. No. 1 in D, Op. 11; **Mozart:** Sym. No. 41 in C, "Jupiter."

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Leonard Bernstein, conductor. **Mozart:** Sym No. 29 in A; **Bernstein:** Sym. No. 1, "Jeremiah"; **Sibelius:** Sym. No. 5 in E-Flat, Op. 82.

9:30/WNYC—Berlioz *Harold in Italy;* **Mendelssohn:** Trio in d, Op. 49, No. 1.

Tue., March 15

3:00/WNCN—Hummel: Sonata for Piano No. 3 in f. Op. 20; **Tchaikovsky:** Cto. for Piano No. 3 in E-Flat, Op. 75.

4:00/WNCN—Handel *Water Music:* Suite No. 2 in D; **Berlioz:** "Waverly" Ov., Op. 2.

WNYC—Moor: Cello Qt.

WQXR-AM/FM—Berners: *Nicholas Nickleby.*

5:00/WNCN—Wagner: *Die Meistersinger:* Prelude; **Bach:** Cto. for 4 Harpsichords in a.

6:00/WNCN—Borodin: *Prince Igor:* Ov.; **Handel:** Trio Sonata for 2 Violins in g, Op. 5, No. 5.

7:00/WNCN—Poulenc: Sonata for Clarinet and Piano; **Brahms:** Scherzo in E-Flat, Op. 4.

7:30/WNYC—Beethoven: Sonata in d, Op. 31, No. 2; **Bartok:** Sonata for 2 Pianos and Percussion.

8:05/WQXR-AM/FM—"Symphony Hall." **Debussy:** *Afternoon of a Faun:* Prelude; **Prokofiev:** *The Prodigal Son:* Suite; **Satie:** *Parade.*

9:00/WNCN—Schubert: Piano Qt. in A, Op. 114, "Trout"; **Albéniz:** *Cordoba.*

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Riccardo Muti, conductor; pianist Ivan Moravec. **Beethoven:** "Egmont" Ov., Op. 84; **Mendelssohn:** Sym. No. 3 in a, Op. 56, "Scottish"; **Brahms:** Piano Cto. No. 2 in B-Flat, Op. 83.

Unless otherwise indicated, all times are p.m. and all stations are FM

TELEVISION
LISTINGS

COMPILED BY TONY COOK

Weekdays, March 9–11 and March 14–15

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975-4321
WNBC
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WPIX
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WNET
560-2000
WLIW
(516) 454-8866
WNYC
669-7800
HBO
512-1208
CINEMAX
512-1208
UPTOWN
304-3000
SHOWTIME
708-1600

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ogramming is
dicated (cc).

lease note: Because of asonal programming ljustments, schedules e extremely subject last-minute changes.

00 a.m.
Business This Morning
News
Saber Rider
World News
Romper Room
Wed.: *Open Mind*
Thu.: *Aprenda Ingles*
Fri.: *Rangel Report*
Mon.: *Insight*
Tue.: *Carrascolendas*
Learn to Read
Thu.: **Movie:** *Lust for ife*
Tue.: **Movie:** *Do You ove Me?*
Fri.: *The Horrible lonchos*
Mon.: *White Mane*

:30 a.m.
News
Before Hours
Silverhawks
Zoobilee Zoo
Smurfs
New Jersey News xcept Mon.)
Mon.: *Body Watch*
Thu., Mon.: *The Tale f the Bunny Picnic*
Wed.: *Ron Reagan Is e President's Son*
Fri.: **Movie:** *Foreign ody*
Mon.: **Movie:** *The un That Won the West*
Wed.: **Movie:** *Aoonlight*
Tue.: **Movie:** *I Know Why the Caged Bird Sings*

6:35 a.m.
S Mon.: **Movie:** *Moonlight*

6:45 a.m.
4 News
21 *A.M. Weather*

7:00 a.m.
2 *This Morning*
4 *Today*
5 *Woody Woodpecker*
7 *Good Morning America*
9 *Beverly Hills Teens*
11 *Transformers*
13 *Sesame Street*
21 *Lilias, Yoga, and You*
31 *Ohayo! New York*
H Wed.: *The Berenstain Bears' Easter Surprise*
Fri., Tue.: *Seabert*
M Wed.: **Movie:** *Gidget Goes to Rome*
S Fri.: **Movie:** *Faerie Tale Theatre*

7:30 a.m.
5 *Flintstones*
9 *Jetsons*
11 *Jem*
21 *Hooked on Aerobics*
H *Fraggle Rock*
M Tue.: **Movie:** *Eve Knew Her Apples*
S Thu.: **Movie:** *Jaws*

8:00 a.m.
5 *Bugs and Porky*
9 *Bugs Bunny*
11 *Bionic Six*
21 *Sesame Street* (except Mon.)
Mon.: *Sesame Street Special*
H Wed.: **Movie:** *Lucky Lady*
Thu.: **Movie:** *Say, Yes*
Fri.: **Movie:** *Munchies*
Mon.: **Movie:** *Dirty Tricks*
Tue.: **Movie:** *The Bible*
M Thu.: **Movie:** *Paper Moon*
Mon.: **Movie:** *Choke Canyon*
S Wed.: **Movie:** *Evil Under the Sun*
Fri.: **Movie:** *To Be or Not to Be*
Mon.: **Movie:** *Project X*

8:15 a.m.
13 Wed.–Fri.: *Captain Kangaroo*
Mon., Tue.: *Mister Rogers*

8:30 a.m.
5 *My Little Pony*
9 *Dinosaucers*
11 *Teddy Ruxpin*
M Fri.: **Movie:** *Soul Man*
S Tue.: **Movie:** *The 500 Pound Jerk*

8:55 a.m.
13 *Sesame Street*

9:00 a.m.
2 *The Judge*
4 *Geraldo*
5 *Leave It to Beaver*
7 *Morning Show*
9 *I Dream of Jeannie*
11 *Good Times* (except Thu., Fri.)
Thu.: *At the Movies*
Fri.: *Run Away With the Rich and Famous*
21 *Instructional Television* (concludes at 3)
31 *Home Stretch*
M Wed.: **Movie:** *Raising Arizona*
Tue.: **Movie:** *Convoy*

9:30 a.m.
2 *Divorce Court*
5 *I Love Lucy*
9 *Carol Burnett*
11 *Gimme a Break*
31 *Body Electric*
H Thu.: **Movie:** *The Sterile Cuckoo*
Fri.: **Movie:** *Like Mom, Like Me*
Mon.: **Movie:** *Ratboy* (cc)
M Mon.: **Movie:** *The Dirty Dozen*

10 a.m.
2 *Blackout*
4 *Sale of the Century*
5 *I Love Lucy*
7 *Sally Jessy Raphaël*
9 *Marcus Welby, M.D.*
11 *Benson*
31 Wed.: *American Interests*
Thu.: *Images/Imagenes*
Fri.: *Black and White*
Mon.: *All About TV*
Tue.: *Cityscope*
H Wed.: **Movie:** *If Ever I See You Again*
M Thu.: **Movie:** *Radio Days*
S Wed.: **Movie:** *Above and Beyond*
Thu.: **Movie:** *The Sandpiper*
Fri.: **Movie:** *Two Seconds*
Mon.: **Movie:** *I Accuse!*
Tue.: **Movie:** *Valley of the Kings*

10:30 a.m.
2 *New Card Sharks*
4 *Classic Concentration*
5 *Bewitched*
7 *Jeopardy II*
11 *Best Talk in Town*
31 Wed.: *Ask Congress*
Thu.: *Hello Austria*
Fri.: *Tony Brown*
Mon.: *Globe Watch*
Tue.: *State of the Arts*
M Wed.: **Movie:** *Harry and Son*
Fri.: **Movie:** *Here Comes Mr. Jordan*

11:00 a.m.
2 *Price Is Right*
4 *Wheel of Fortune*
5 *Dukes of Hazzard*
7 *Who's the Boss?*
9 *People Are Talking*
11 *Perry Mason*
31 Wed.: *Wildside*
Thu.: Bradshaw *On the Eight Stages of Man*
Fri.: *Complete Gilbert and Sullivan*
Mon.: *Faces of Japan*
Tue.: *Broadway Magazine*
H Fri.: **Movie:** *Dirty Tricks*
Tue.: **Movie:** *The Longshot*
M Tue.: **Movie:** *The Last Hurrah*

11:30 a.m.
4 *Win, Lose, or Draw*
7 *Home*
31 Wed.: *Joan Baez*
Thu.: *Adam Smith's Money World*
Mon.: *American Art Forum*
Tue.: *Body Watch*
H Thu.: **Movie:** *Birch Interval*
Mon.: **Movie:** *Country*
M Thu.: *Crazy About the Movies*
S Fri.: **Movie:** *Top Gun*
Tue.: **Movie:** *Raising Arizona*

NOON
2 News
4 *Super Password*
5 *Starsky & Hutch*
7 *Ryan's Hope*
9 News
11 *Odd Couple*
31 Wed.: *Black Forum*
Thu.: *Economics U.S.A.*
Mon.: *North Star*
Tue.: *Television*
H Wed.: **Movie:** *Back to the Future*
M Thu.: **Movie:** *First Steps*
Fri.: **Movie:** *A Great Wall*
Mon.: **Movie:** *Cat Ballou*
S Wed.: **Movie:** *Once Bitten*
Mon.: **Movie:** *Evil Under the Sun*

12:30
2 *Young and the Restless*
4 *Scrabble*
7 *Loving*
11 Wed.: **Movie:** *Melvin and Howard* (1980). Jason Robards.
Thu.: **Movie:** *Rhapsody* (1954). Elizabeth Taylor.
Fri.: **Movie:** *Triumphs of a Man Called Horse* (1983). Richard Harris.
Mon.: **Movie:** *Apology* (1986). Leslie Ann Warren.
Tue.: **Movie:** *Twirl* (1981). Stella Stevens.
31 Wed.: *European Journal*
Thu.: *Personal Finances*
H Fri.: **Movie:** *Country*
Tue.: **Movie:** *Critters*
M Wed.: **Movie:** *Sweet Bird of Youth*
S Thu.: **Movie:** *Assassination*

1:00
4 *Days of Our Lives*
5 *Hour Magazine*
7 *All My Children*
9 *High Rollers*
31 Wed.: *Mystery!: Inspector Morse*
Thu.: *Upstairs, Downstairs*
Fri.: *The Write Course*
Tue.: *Masterpiece Theatre: Day After the Fair*
M Tue.: **Movie:** *A Passage to India*

1:30
2 *Bold and the Beautiful*
9 *Love Connection*
31 Fri.: *American Adventure*
H Thu.: **Movie:** *Oliver's Story*
Mon.: **Movie:** *Project X*
M Thu.: **Movie:** *Anatomy of a Murder*
S Fri.: **Movie:** *Nightside*
Tue.: **Movie:** *Lady Jane*

2:00
2 *As the World Turns*
4 *Another World*
5 *Thundercats*
7 *One Life to Live*
9 *Newlywed Game*
31 Wed.: *Madeleine Cooks*
Thu.: *Killing of Bhopal*
Fri.: *America*
Mon.: *Mechanical Universe*
Tue.: *Voices & Visions*
H Wed.: **Movie:** *Jaws 2*
Tue.: **Movie:** *Silver City*
M Fri.: **Movie:** *Every Time We Say Goodbye*
Mon.: **Movie:** *Teahouse of the August Moon*
S Wed.: **Movie:** *Playing for Keeps*
Thu.: **Movie:** *The Jewel of the Nile*
Mon.: *Joe and the Colonel*

2:30
5 *Bugs & Porky*
9 *Dating Game*
11 *Spiral Zone*
31 Wed.: *Creative Living*
Fri., Mon.: *This Old House*
H Fri.: *Cyndi Lauper*
M Wed.: **Movie:** *True Stories*

3:00
2 *Guiding Light*
4 *Santa Barbara*
5 *Dennis the Menace*
7 *General Hospital*
9 *Cannon*
11 *Ghostbusters*
21 *Mister Rogers*
31 *Square One TV*
H Thu.: **Movie:** *Project X*
S Fri.: *Clown White*

3:30
5 *Real Ghostbusters*
11 *G.I. Joe*
13 *Frugal Gourmet*
21 *Sesame Street* (except Tue.)
Tue.: *Sesame Street Special*
31 *Video Music Box*
H Fri.: **Movie:** *Silver City*
Mon.: **Movie:** *Birch Interval*

4:00
2 *Superior Court* (except Tue.)
Tue.: *Schoolbreak Special*
4 *Donahue*
5 *Ducktales*
7 *Oprah Winfrey Show*
9 *Barnaby Jones*
11 *Eight Is Enough*
H Wed., Tue.: *Survival Series*
M Wed.: *Ron Reagan Is the President's Son*
Fri.: **Movie:** *True Grit*
Tue.: **Movie:** *A Man for All Seasons*
S Wed.: **Movie:** *I Know Why the Caged Bird Sings*
Thu.: *My Seventeenth Summer*
Fri.: *Faerie Tale Theatre:* "The Little Mermaid"
Mon.: **Movie:** *The Adventures of Mark Twain*
Tue.: *The Horrible Honchos*

4:10
13 *Sesame Street* (except Wed.)
Wed.: *Wonderworks*

4:30
2 *People's Court* (except Tue.)
5 *Double Dare*
21 *Square One TV*
31 *3-2-1 Contact*
M Wed.: **Movie:** *Mannequin*
Thu.: *A Soul Session*

Mon.: **Movie:** *Shattered Vows*

5:00
2 4 7 News
5 *Diff'rent Strokes*
9 *T.J. Hooker*
11 *Little House on the Prairie*
21 *Sesame Street*
31 Wed.: *Take Charge*
Thu.: *American Interests*
Fri.: *Kwitny Report*
Mon.: *Looking East*
Tue.: *Body Electric*
H Wed.: **Movie:** *The Bible*
Thu.: *The Pilot*
Tue.: **Movie:** *P.K. and the Kid*
S Thu.: **Movie:** *Treasure Island*
Fri.: *The Horrible Honchos*
Tue.: *Fairy Tale Theatre:* "The Little Mermaid"

5:15
13 *Mister Rogers* (except Wed.)
H Mon.: *Gulliver's Travels*

5:30
2 News
5 *Facts of Life*
31 *City Comment*
H Thu.: **Movie:** *Absence of Malice*
Fri.: *Don't Touch* (cc)
M Thu.: **Movie:** *Indiana Jones and the Temple of Doom*

5:45
31 *News From City Hall*

5:55
13 *Square One TV*
S Mon.: *White Mane*

Weeknights, March 9–11 and March 14–15

WED., MAR. 9

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Webster*
21 *Newton's Apple*
31 Italian programming (concludes at 8)
M **Movie:** *The Odd Couple*
S **Movie:** *Anything Goes*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Nightly Business Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *Nightly Business Report*
21 *Contact: Long Island*

7:30
2 *Wheel of Fortune*
4 *We Got It Made*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil Lehrer*
21 *World of Survival:* "Mermaids." Focuses on manatees, huge underwater creatures that are thought to be the origin of the mermaid legends.

8:00
2 **Special:** *Sid and Marty Krofft's Redeye Express*
4 *Aaron's Way*
5 **Movie:** *The Sand Pebbles* (1966). Part I of II. Steve McQueen.
7 *Growing Pains*
9 *Evening Magazine*
11 *Hill Street Blues*
21 *National Geographic Special:* "The Soviet Circus." Examines the circuses of five Soviet cities including Moscow, Minsk, Voroshilovgrad, L'Vov, and Ashkhabad.
31 *Dark Shadows*
H **Movie:** *Crossroads*
M **Movie:** *Raising Arizona*
N **Movie:** *Old Ironsides*
S *Brothers*

8:30
7 *Head of the Class*
9 *Entertainment Tonight*
13 *Metroline:* "Heart of the City." A look at three New Yorkers who contribute their time and talents to worthy causes.
31 *Eastenders*
S *It's Garry Shandling's Show*

9:00
2 **Movie:** *Shattered Innocence* (1987). Jonna Lee. A young girl from the Midwest travels to Los Angeles and gets involved with pornography and cocaine.
7 *Hooperman*
9 *Morton Downey Show*
11 **Movie:** *Return to Eden* (1984). Part III of III. Rebecca Gilling. (Part I, Mon., 3/7 at 9 p.m.)
13 *Sentimental Swing: The Music of Tommy Dorsey.* A nostalic tribute to big band legend Tommy Dorsey featuring some of his greatest hits; hosted by Mel Torme, Jack Jones, and Maureen McGovern.
31 *Spyship*
S **Movie:** *Playing It for Keeps*

9:10
21 *Lerner and Loewe: Broadway's Last Romantics.* Celebrates the musical team of Alan Jay Lerner and Frederick Loewe, who created some of America's most enduring musical plays; includes interviews with Julie Andrews, Robert Goulet, Cyd Charisse, and many other stars; hosted by Audrey Hepburn and Richard Kiley.

9:30
7 *Slap Maxwell*
M **Movie:** *The Mission*

10:00
4 *A Year in the Life*
5 9 News
7 *Dynasty*
31 *Kwitny Report*
H *The Hitchhiker*
N **Movie:** *Boy Meets Girl*

10:30
31 *The Precious Legacy.* A look at Prague's Old Jewish Quarter as revealed by artifacts, tapestries, manuscripts, and other sacred objects confiscated by the Nazis.
H **Movie:** *Lethal Weapon*

11:00
2 4 11 News
5 *M*A*S*H*
7 News
9 *Simon & Simon*
13 *Dionne Warwick in London*
21 *Are You Being Served?*
31 *Eye on Dance*
S **Movie:** *Pacific Banana*

11:30
4 *Tonight Show*
5 *Best of the Late Show*
7 *Nightline*
11 *The Honeymooners*
21 *Butterflies*
31 *Broadway Magazine*

11:35
2 *Adderly*

11:45
M **Movie:** *Serpico*

MIDNIGHT
7 **Movie:** *Dynasty* (1976). Sarah Miles.
9 *Entertainment Tonight*
11 *Star Trek*
21 *Nightly Business Report*
N **Movie:** *Alfie*

12:15 a.m.
S **Movie:** *Extremities*

12:25 a.m.
H **Movie:** *Back to the Future*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Carol Burnett*
21 *Nova*

12:45 a.m.
2 **Movie:** *Heart of a Champion* (1985). Robert Blake.

1:00 a.m.
5 *All in the Family*
9 *Joe Franklin*
11 *Twilight Zone*
13 *Masterpiece Theatre: The Jewel in the Crown*

1:30 a.m.
4 11 News
5 *Get Smart*

1:50 a.m.
S *Caesars 20th Birthday Celebration*

2:00 a.m.
4 *Wil Shriner Show*
5 **Movie:** *Love With the Proper Stranger* (1963). Natalie Wood.
7 News
9 *Home Shopping*
11 *Keys to Success*
M **Movie:** *Pretty Smart*

2:05 a.m.
2 News
13 *MacNeil/Lehrer*

2:25 a.m.
H **Movie:** *Exorcist II: The Heretic*

2:30 a.m.
7 **Movie:** *X-15* (1961). Charles Bronson.
11 *Focus on Success*

3:00 a.m.
4 *Hit Squad*
11 *Streets of San Francisco*
13 *Innovation*

3:25 a.m.
M **Movie:** *Jocks*

3:30 a.m.
13 *Nova Special*
4 *Matchmaker*

3:55 a.m.
S **Movie:** *Submission*

4:00 a.m.
4 *New Record Guide*
11 *Harry O*

4:10 a.m.
5 *Love Your Skin*
H *The Hitchhiker*

4:30 a.m.
4 *New Wilderness*
7 *The Avengers*

4:35 a.m.
13 *One More Season*

4:40 a.m.
H **Movie:** *Eye of the Tiger*

5:00 a.m.
4 *Slim Cooking*
11 *Keys to Success*
M *A Gospel Session*

5:30 a.m.
5 *Kideo*
7 *Morning Stretch*
11 News

5:40 a.m.
13 *One-on-One*

5:45 a.m.
S **Movie:** *Once Bitten*

THU., MAR. 10

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Webster*
21 *Newton's Apple*
31 Italian programming (concludes at 8)

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Nightly Business Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *Nightly Business Report*
21 *Contact: Long Island*
S **Movie:** *Jaws 2*

7:30
2 *Wheel of Fortune*
4 *Out of This World*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival:* "Poles Apart." The differences in wildlife inhabiting the North and South Poles.
H **Movie:** *The Longshot*
M **Movie:** *The Wraith*

8:00
2 *48 Hours*
4 *Cosby Show*
5 **Movie:** *The Sand Pebbles* (1966). Part II of II. Steve McQueen. (Part I, Wed., 3/9 at 8 p.m.)
7 *Probe*
9 *Evening Magazine*
11 *Hill Street Blues*
21 *Wild America:* "Wild Turkey"
31 *Dark Shadows*
N **Movie:** *Peeping Tom*

8:30
4 *A Different World*
9 *Entertainment Tonight*
13 *National Geographic Special:* "The Soviet Circus"
31 *Eastenders*

8:40
21 *This Old House*

9:00
2 *Simon & Simon*
4 *Cheers*
7 *Hotel*
9 *Morton Downey Show*
11 **Movie:** *The Prince and the Pauper* (1978). Oliver Reed.
31 *Mystery!: Inspector Morse*
H **Movie:** *The Patriot*
M **Movie:** *Deadly Friend*
S **Movie:** *A Nightmare on Elm Street, Part 3*

9:20
21 *Mystery!: Inspector Morse*

9:30
4 *Night Court*

9:40
13 *Mystery!: Inspector Morse*

10:00
2 *Knots Landing*
4 *L.A. Law*
5 9 News
7 *Buck James*
31 *Tenko*
N *Survivors: The Blues Today*

10:30
21 *Hollywood Legends:* "Marilyn Monroe"
H *On Location*

10:45
M **Movie:** *Angel Heart*
S *Celebrity Close-Up*

10:50
13 *Mystery!: Inspector Morse*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *Simon & Simon*
31 *National Geographic Special:* "The Soviet Circus"
S **Movie:** *Number One With a Bullet*

11:30
4 *Tonight Show*
5 *Best of the Late Show*
7 *Nightline*
11 *The Honeymooners*
21 *The Many Wives of Patrick*
H **Movie:** *Project X*

11:35
2 *Night Heat*

MIDNIGHT
7 **Movie:** *What Are Best Friends For?* (1973)
9 *Entertainment Tonight*
11 *Star Trek*
13 *Voices & Visions:* "Emily Dickinson." Actress Jane Alexander reads from Dickinson's poems and letters, providing insights into the poet's life and work.
21 *Nightly Business Report*
N **Movie:** *Variety Lights*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Carol Burnett*
21 *National Geographic Special*

12:45 a.m.
2 **Movie:** *Classified Love* (1986). Dinah Manoff.
M **Movie:** *Stripped to Kil*
S **Movie:** *Assassination*

1:00 a.m.
5 *All in the Family*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Masterpiece Theatre: The Jewel in the Crown*

1:25 a.m.
H **Movie:** *The Morning After*

1:30 a.m.
4 7 11 News
5 *Get Smart*

2:00 a.m.
4 *Wil Shriner Show*
5 **Movie:** *The Matchmaker* (1958). Shirley Booth, Anthony Perkins. Booth is terrific as Dolly Levi, a pushy matchmaker, in this nonmusical version of *Hello Dolly!*
7 **Movie:** *The 300 Spartans* (1962). Richard Egan.
9 *Home Shopping*
11 *Hug Tight*
13 *MacNeil/Lehrer*

2:05 a.m.
2 News

2:15 a.m.
M **Movie:** *The Postman Always Rings Twice*

2:20 a.m.
S **Movie:** *The Killing Machine*

3:00 a.m.
4 *Hit Squad*
11 *Lifestyles of the Rich and Famous*
13 *Golden Years of Television*

3:10 a.m.
H **Movie:** *At Close Range*

3:30 a.m.
4 *Matchmaker*

4:00 a.m.
4 *New Record Guide*
11 *Harry O*
S **Movie:** *The Jewel of the Nile*

4:10 a.m.
5 *I Love Lucy*
13 *Golden Years of Television*

4:15 a.m.
M *Crazy About the Movies*

4:30 a.m.
4 *New Wilderness*
7 *The Avengers*

5 a.m.
Movie: *The Last*
ail

0 a.m.
Slim Cooking
Twilight Zone

0 a.m.
Golden Years of
vision
Really Weird Tales

0 a.m.
Getting in Touch
Kideo
Morning Stretch
News

0 a.m.
Metroline
Movie: *The Patriot*

FRI., MAR. 11

0
4 7 News
Three's Company
Magnum, P.I.
Webster
Newton's Apple
Italian programming
ncludes at 8)
Movie: *Soul Man*
Movie: *To Be or Not to*

0
Family Ties
News
The Jeffersons
New Jersey News
Nightly Business Report
Movie: *The Sky's No*
nit

0
4 5 News
Jeopardy
$100,000 Pyramid
Cheers
Nightly Business Report
Contact: Long Island

0
Wheel of Fortune
You Can't Take It With
u
Current Affair
Hollywood Squares
Basketball: Knicks
Atlanta
News
MacNeil/Lehrer
Nature Special:
kavango: Jewel of the
lahari." A look at the
arine and animal life of
e delta in Botswana, the
eatest inland delta in
rica; also, an
amination of the social
d economic changes of
e area.

00
Beauty and the Beast
Highwayman
Movie: *The Prime of*
iss Jean Brodie (1969).
aggie Smith. Tour de
rce performance by
nith as an eccentric
acher who wields a
ellbinding influence
er her students; don't
iss this one!
Perfect Strangers
Hill Street Blues
Washington Week
Movie: *Munchies*
Movie: *Let's Get*
arry
Movie: *Utu*
Movie: *Ruthless People*

30
Full House
Wall $treet Week
Eastenders

9:00
2 *Dallas*
4 *Miami Vice*
7 *Mr. Belvedere*
11 **Movie:** *Apology* (1986). Leslie Ann Warren.
13 *Great Performances: Bacall on Bogart.* An intimate look at Humphrey Bogart's life and career, narrated by Lauren Bacall; includes rare film clips from Bogart's best films as well as interviews with his film colleagues.
31 **Movie:** *Doctor Who*

9:30
7 *The Thorns*
H **Movie:** *Critters*

9:45
S *Comedy Club Network*

10:00
2 *Falcon Crest*
4 *Sonny Spoon*
5 9 News
7 *20/20*
M **Movie:** *Wanted Dead or Alive*
N **Movie:** *Smooth Talk*
S *It's Garry Shandling's Show*

10:30
S *Super Dave*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *Simon & Simon*
13 **Movie:** *David and Lisa* (1962). Janet Margolin.
31 *World TV Presents* (Chinese programming)
H **Movie:** *Hot Resort*
S **Movie:** *Top Gun*

11:10
21 *Wall $treet*

11:30
4 *Tonight Show*
5 *Best of the Late Show*
7 *Nightline*
11 *The Honeymooners*

11:35
2 *Top of the Pops*
21 *Washington Week*

11:50
M **Movie:** *The Wild Bunch*

MIDNIGHT
7 **Movie:** *Deadly Eyes* (1982). Sam Groom.
9 *Entertainment Tonight*
11 *Star Trek*
21 *Nightly Business Report*
N **Movie:** *Three Men and a Cradle*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Carol Burnett*
21 **Movie:** *Arise My Love* (1940). Claudette Colbert.

12:35 a.m.
2 **Movie:** *The Night Stalker* (1974). Darren McGavin.
H **Movie:** *The Clan of the Cave Bear*

1:00 a.m.
5 *All in the Family*
9 *Joe Franklin Show*
11 *Run Away With the Rich and Famous*
13 *Masterpiece Theatre: The Jewel in the Crown*
S **Movie:** *The Best*

1:30 a.m.
4 *Friday Night Videos*
5 *Get Smart*
11 News

1:45 a.m.
2 *Win, Lose, or Draw*

1:50 a.m.
7 News

2:00 a.m.
5 *Hair Loss*
9 **Movie:** *Topper Takes a Trip* (1939). Constance Bennett. Colorized version.
11 *Dempsey and Makepeace*
13 *MacNeil/Lehrer*

2:15 a.m.
2 *Win, Lose, or Draw*
H *On Location:* "Billy Crystal"
M **Movie:** *Hour of the Assassin*

2:20 a.m.
7 **Movie:** *The Pride and the Passion* (1957). Frank Sinatra.

2:25 a.m.
S *Comedy Spotlight*

2:30 a.m.
4 News
5 **Movie:** *Pony Express* (1953). Charlton Heston.

2:45 a.m.
2 **Movie:** *Best of the Safecrackers* (1974). Susan Strasberg.

3:00 a.m.
4 *Wil Shriner Show*
11 *Streets of San Francisco*
13 **Movie:** *Harvey* (1950). James Stewart.

3:20 a.m.
H *The Lost Minutes of Billy Crystal*

3:25 a.m.
S **Movie:** *Duet for One*

3:50 a.m.
M **Movie:** *She's Gotta Have It*

3:55 a.m.
H **Movie:** *Apocalypse Now*

4:00 a.m.
4 *Hit Squad*
9 **Movie:** *Main Street to Broadway* (1953). Tallulah Bankhead.
11 *Harry O*

4:30 a.m.
4 *Matchmaker*

5:00 a.m.
2 *Newsmakers*
7 *The Avengers*
11 *U.S. Farm Report*
13 *Innovation*

5:20 a.m.
M **Movie:** *Men*

5:25 a.m.
S *It's Garry Shandling's Show*

5:30 a.m.
4 *Ben Casey*
5 *New Monkees*
11 News

MON., MAR. 14

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Webster*
21 *Newton's Apple*
31 Italian programming (concludes at 8)
M **Movie:** *36 Hours*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Nightly Business Report*
H *The Tale of the Bunny Picnic*
S **Movie:** *Assassination*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *Nightly Business Report*
21 *Contact: Long Island*

7:30
2 *Wheel of Fortune*
4 *Marblehead Manor*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival:* "Atlantic Grey Seals"
H *Fraggle Rock*

8:00
2 *Kate & Allie*
4 *Alf*
5 **Movie:** *Hero at Large* (1980). John Ritter, Anne Archer.
7 *MacGyver*
9 *Evening Magazine*
11 **Special:** *AIDS Lifeline*
21 *Television:* "The Promise of Television." Examines the areas in which television has both fulfilled its promise and betrayed it; focuses on cultural programming, public television, and both the good and bad ways that television educates adults and children.
31 *Dark Shadows*
H **Movie:** *Ratboy*
M **Movie:** *Lethal Weapon*
N **Movie:** *Conquest of the Air*
S **Movie:** *Evil Under the Sun*

8:30
2 **Premiere:** *Eisenhower & Lutz, Part I*
4 *Valerie's Family*
9 *Entertainment Tonight*
13 *Lerner and Loewe: Braodway's Last Romantics*
31 *Eastenders*

9:00
2 *Newhart*
4 **Movie:** *Danger Down Under* (1986). Lee Majors.
7 **Movie:** *Broken Angel* (1987). William Shatner. A father launches a desperate search for his missing daughter and in the process discovers that she's been leading a double life.
9 *Morton Downey Show*
11 **Special:** *The Rich and Famous—1988 World's Best*
21 *Phenomenal World:* "Robot Revolution"
31 *All the World's a Stage:* "Such Stuff As Dreams Are Made." Examines the Renaissance Theater in Italy and the use of extravagant court masques in the English Theater of James I and Charles I.

9:30
2 **Premiere:** *Eisenhower & Lutz, Part II*
N *Washington Square Wrap*

10:00
2 *Wiseguy*
5 9 News
13 *Great Performances: Irving Berlin's America*
21 *National Geographic Special:* "The Soviet Circus"
31 *Poldark*
H **Movie:** *Project X*
M **Movie:** *The Dirty Dozen*
N **Movie:** *Old Ironsides*
S **Movie:** *Project X*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *Simon & Simon*
21 *Are You Being Served?*
31 *Video Music Box*

11:30
4 *Best of Carson*
5 *Best of the Late Show*
7 *Nightline*
11 *The Honeymooners*
13 *Benny Goodman: Let's Dance—A Musical Tribute*
21 *TV Classics: Beat the Clock*

11:35
2 *Hunter*

11:50
H **Movie:** *Crossroads*

MIDNIGHT
7 **Movie:** *Attack on the Iron Coast* (1968). Lloyd Bridges.
9 *Entertainment Tonight*
11 *Star Trek*
21 *Nightly Business Report*
N **Movie:** *House on Haunted Hill*
S **Movie:** *Moonlight*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Carol Burnett*
21 *Lerner and Loewe: Broadways Last Romantics*
M **Movie:** *Missing in Action 2: The Beginning*

12:45 a.m.
2 **Movie:** *For Love or Money* (1984). Gil Gerard.

1:00 a.m.
5 *Freedom From Fat*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Masterpiece Theatre: The Jewel in the Crown*

1:25 a.m.
S **Movie:** *A Nightmare on Elm Street, Part 3*

1:30 a.m.
4 11 News
5 *Keys to Success*
N **Movie:** *Long Way Home*

1:35 a.m.
H **Movie:** *Housekeeper*

1:50 a.m.
7 News

2:00 a.m.
4 *Wil Shriner Show*
5 **Movie:** *The Tin Star* (1957). Henry Fonda.
9 *Home Shopping Overnight*
11 *Focus on Success*

2:05 a.m.
2 News
13 *MacNeil/Lehrer*

2:10 a.m.
M **Movie:** *36 Hours*

2:20 a.m.
7 **Movie:** *Shake Hands With the Devil* (1959). James Cagney.

2:30 a.m.
11 *Keys to Success*

3:00 a.m.
4 *Hit Squad*
11 *Streets of San Francisco*
S **Movie:** *Submission*

3:05 a.m.
13 *A Musical Toast*

3:15 a.m
H **Movie:** *Apocalypse Now*

3:30 a.m.
4 *Matchmaker*

4:00 a.m.
4 *New Record Guide*
5 *I Love Lucy*
11 *Harry O*

4:10 a.m.
M **Movie:** *American Justice*

4:30 a.m.
4 *New Wilderness*
7 *The Avengers*

4:55 a.m.
S **Movie:** *Assassination*

5:00 a.m.
4 *Slim Cooking*
11 *Focus on Success*

5:30 a.m.
5 *Kideo*
7 *Morning Stretch*
11 News

5:50 a.m.
H *America Undercover*

TUE., MAR. 15

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Webster*
21 *Newton's Apple*
31 Italian programming (concludes at 8)
M **Movie:** *Harry and Son*
S **Movie:** *I Know Why the Caged Bird Sings*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Nightly Business Report*
H **Movie:** *Like Mom, Like Me*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *Nightly Business Report*
21 *Contact: Long Island*

7:30
2 *Wheel of Fortune*
4 *She's the Sheriff*
5 *Current Affair*
7 *Hollywood Squares*
9 **Baseball:** Mets vs. Los Angeles
11 News
13 *MacNeil/Lehrer*
21 *World of Survival:* "Snow Monkeys"

8:00
2 **Premiere:** *Trial & Error*
4 *Matlock*
5 **Movie:** *The Fifth Musketeer* (1979). Beau Bridges.

7 *Who's the Boss?* (cc)
11 *Hill Street Blues*
21 *Nova Special:* "Whale Rescue." The rescue of 60 pilot whales that ran aground off a beach on the Cape Cod Bay.
31 *Dark Shadows*
H **Movie:** *The Morning After*
M **Movie:** *Heartbreak Ridge*
N **Movie:** *Last Year at Marienbad*
S **Movie:** *The Good Wife*

8:30
2 **Premiere:** *The Dictator*
7 *Wonder Years*
13 *Remembering Bing.* A tribute to screen star Bing Crosby, with a clips from some of his best movies and television specials; hosted by Dorothy Lamour.
31 *Eastenders*

9:00
2 **Premiere:** *Coming of Age*
4 *In the Heat of the Night*
7 *Moonlighting*
11 **Movie:** *Agatha Christie's Caribbean Mystery* (1983). Helen Hayes.
31 *Target*

9:10
21 *The Best of Wild America:* "The Babies"

9:30
2 *Frank's Place*
N *It's One Family: Knock on Wood*
S *Super Dave*

10:00
2 *Cagney & Lacey*
4 *Crime Story*
5 9 News
7 *Thirtysomething*
31 *Open All Hours*
H *Tanner '88*
N **Movie:** *All-American High*
S **Movie:** *Raising Arizona*

10:05
13 **Movie:** *Going My Way* (1944). Bing Crosby. Wonderful film classic about a young priest who wins over his superiors as well as a gang of kids; Academy Award winning performance by Crosby.

10:15
M **Movie:** *Gorky Park*

10:30
31 *The Two Ronnies*
H **Movie:** *Hot Resort*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *Simon & Simon*
21 *Are You Being Served?*
31 *Video Music Box*
N **Movie:** *The Birth of a Nation*

11:30
4 **Special:** *Decision '88*
5 *Best of the Late Show*
7 **Special:** *Nightline*
11 *The Honeymooners*
21 *To the Manor Born*

11:35
2 **Special:** *News Report*
S **Movie:** *Duet for One*

MIDNIGHT
4 *Tonight Show*
9 *Entertainment Tonight*
11 *Star Trek*
21 *Nightly Business Report*

12:05 a.m.
2 **Movie:** *Table for Five* (1983). John Voight.
H **Movie:** *A Nightmare on Elm Street, Part 3* (cc)

12:30 a.m.
5 *WKRP in Cincinnati*
7 **Movie:** *Mistress of Paradise* (1980). Chad Everett.
9 *Carol Burnett*
13 *McSorley's New York*
21 *Television*
M **Movie:** *Missing in Action*

1:00 a.m.
4 *David Letterman*
5 *All in the Family*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Masterpiece Theatre: The Jewel in the Crown*

1:30 a.m.
5 *Get Smart*
11 News
S **Movie:** *Half Moon Street*

1:45 a.m.
H **Movie:** *Witchfire*

1:55 a.m.
7 News

2:00 a.m.
4 News
5 **Movie:** *The Savage Innocents* (1959). Anthony Quinn.
9 *Home Shopping Overnight*
11 *Hope for the World's Children*

2:05 a.m.
2 News
13 *MacNeil/Leher*

2:15 a.m.
M **Movie:** *Lust in the Dust*

2:30 a.m.
4 *Wil Shriner Show*

2:55 a.m.
7 **Movie:** *Death Ship* (1980). George Kennedy, Richard Crenna.

3:00 a.m.
11 *Streets of San Francisco*
S **Movie:** *Pacific Banana*

3:05 a.m.
13 *Lerner and Loewe: Broadway's Last Romantics*

3:20 a.m.
H *Really Weird Tales*

3:30 a.m.
4 *Hit Squad*

3:40 a.m.
M **Movie:** *Heartbreak Ridge*

3:55 a.m.
H **Movie:** *Critters*

4:00 a.m.
4 *Matchmaker*
11 *Harry O*

4:15 a.m.
5 *I Love Lucy*
S **Movie:** *The Good Wif*

4:30 a.m.
4 *New Record Guide*

4:35 a.m.
13 *Great Performances*

5:00 a.m.
4 *Slim Cooking*
7 *Guns of Will Sonnett*
11 *Twilight Zone*

5:25 a.m.
H *Tanner '88*

5:30 a.m.
4 *Getting in Touch*
5 *Kid Video*
7 *Morning Stretch*
11 News

5:50 a.m.
S *Faerie Tale Theatre:* "The Little Mermaid"

Weekend, March 12–13

SAT., MAR. 12

6:00 a.m.
5 *Multi Trim*
7 *World of Photography*
9 News
11 *Christian Science*
13 *Wall $treet Week*
S **Movie:** *Cross Creek*

6:30 a.m.
2 *Patchwork Family*
4 *New Wilderness*
5 *World Tomorrow*
7 *Wild Kingdom*
9 *Comic Strip* (concludes at 9 a.m.)
11 *Planet of the Apes*
13 *Tony Brown's Journal*
H **Movie:** *Dusty*

7:00 a.m.
4 *Kidsongs*
5 *Sylvanian Family*
7 *Uncle Waldo*
11 *Bravestarr*
13 *Open Mind*
21 *Personal Finance and Money Management*
M **Movie:** *Arthur*

7:30 a.m.
2 *Young Universe*
4 *Hickory Hideout*
5 *Star Com*
7 *King Leonardo*
11 *Bravestarr*
13 *Washington Week*

8:00 a.m.
2 *Furrytail Theater*
4 *Fraggle Rock*
5 *Focus on Britain*
7 *Little Clowns*
11 *Hee Haw*
13 *This Old House Marathon* (concludes at noon)
21 *Business File*
H **Movie:** *Lucky Lady*
S **Movie:** *Don't Go Near the Water*

8:30 a.m.
2 *Muppet Babies*
4 *Smurfs*
5 *Get Smart*
7 *Pound Puppies*
11 *Puttin' On the Hits*

9:00 a.m.
5 *McCreary Report*
7 *My Pet Monster*
9 *Superman*
11 *Solid Gold*
21 *America: The Second Century*
M **Movie:** *All Hands on Deck*

9:30 a.m.
7 *Little Wizards*

10:00 a.m.
2 *Pee-wee's Playhouse*
4 *Alf*
5 Wrestling
7 *Real Ghostbusters*
9 *Fan Club*
11 *Soul Train*
21 *Planet Earth*
31 *Body Electric*
H **Movie:** *Jaws 2*
S **Movie:** *Summer Stock*

10:30 a.m.
2 *Mighty Mouse*
4 *Alvin*
9 *America's Top Ten*
31 *State of the Arts*

11:00 a.m.
2 *Popeye & Son*
4 *Gummi Bears*
5 *Dukes of Hazzard*
7 *Bugs Bunny*
9 Wrestling
11 *Star Search*
21 *Brainstormers*
31 *Video Music Box*
M **Movie:** *Raising Arizona*

11:30 a.m.
2 *Dennis the Menace*
4 *New Archies*
7 *Flintstone Kids*
21 *Victory Garden*

NOON
2 *Storybreak*
4 *Foofur*
5 *Charlie's Angels*
7 *Animal Crack-Ups*
9 *It's Dance*
11 Wrestling
13 *G.E.D. Preparation*
21 *Gourmet Cooking*
31 *Eye on Asia*
H **Movie:** *All the Rivers Run, Part I*
S **Movie:** *Star Trek IV: The Voyage Home*

12:30
4 *I'm Telling*
7 *Health Show*
M **Movie:** *Howard the Duck*

12:40
21 *This Old House*

1:00
2 *NCAA Pre-Tournament Special*
4 **College Basketball:** ACC|Semifinal Game
5 **Movie:** *The Delicate Delinquent* (1957). Jerry Lewis.
7 *Weekend Specials*
9 *New American Bandstand*
11 **Movie:** *Beyond the Universe* (1975). David Ladd.
13 *Nature*
31 *Images/Imagenes*

1:20
21 *Frugal Gourmet*

1:30
7 **Skiing:** World Cup
31 *Black and White*

1:45
2 **College Basketball:** Big East Semifinal Game

2:00
9 *Buck Rogers*
13 *G.I. Jive*
21 *French Chef*
31 *Television*
H **Movie:** *Rocky IV*
S **Movie:** *Once Bitten*

2:30
7 *Make That Spare*
M **Movie:** *To Be or Not to Be*

2:40
21 *Rod and Reel*

3:00
4 *Super Chargers*
5 **Movie:** *The Legend of Boggy Creek* (1972). Willie E. Smith.
7 *Professional Bowlers*
9 *Knightrider*
31 *Degrassi Junior High*

3:20
21 *Motorweek*

3:30
4 *Light Moments in Sports*
11 Wrestling
31 *Degrassi Junior High*
H *Suzi's Story*

3:45
2 **College Basketball:** Big 10 Wild Card Game

4:00
4 *Heroes: Made in the U.S.A.*
9 *Knightrider*
21 *Woodwright's Shop*
31 *Broadway Magazine*
S **Movie:** *Cross Creek*

4:30
4 **Golf:** Honda Classic
7 *Wide World of Sports*
11 *Charles in Charge*
31 *Cityscope*
H **Movie:** *Once Bitten*
M **Movie:** *Arthur*

4:40
13 *Sentimental Swing: The Music of Tommy Dorsey*
21 *This Old House*

5:00
5 *Mission: Impossible*
9 *A-Team*
11 *T and T*
31 *Polish Rendezvous*

5:20
21 **Movie:** *Doctor Who*

5:30
11 *Bustin' Loose*

6:00
2 *The People*
4 7 News
5 *What's Happening Now?*
9 *A-Team*
11 *Star Trek: The Next Generation*
31 *European Journal*
H **Movie:** *Jaws 2*
S **Movie:** *Raising Arizona*

6:30
2 4 7 News
5 *Small Wonder*
13 *Wonderworks: Anne of Green Gables: The Sequel*
31 *Hello Austria*
M **Movie:** *The Money Pit*

7:00
2 News
4 *Fast Forward*
5 *Too Close for Comfort*
7 *Siskel & Ebert & the Movies*
9 *It's a Living*
11 *Cheers*
21 *Blake's Seven*
31 *Computer Show*

7:30
2 *Wheel of Fortune*
4 *Throb*
5 *Family Ties*
7 *New York Views*
9 **Hockey:** Rangers vs. Washington
11 *Tales From the Darkside*

8:00
2 **Special:** *The Magic of David Copperfield*
4 *Facts of Life*
5 *Boys Will Be Boys*
7 *Dolly*
11 **Movie:** *A Whale for a Killing* (1981). Peter Strauss.
21 *Man About the House*
31 *Upstairs, Downstairs*
H **Movie:** *A Nightmare on Elm Street, Part 3*
M **Movie:** *Raising Arizona*
N **Movie:** *Wild Rose*
S **Movie:** *Star Trek IV: The Voyage Home*

8:30
4 *227*
5 *Women in Prison*

8:35
21 *Keep It in the Family*

9:00
2 *Tour of Duty*
4 *Golden Girls*
5 *Beans Baxter*
7 *Ohara*
13 *James Taylor in Concert*
31 *Secret Agent*

9:10
21 *To the Manor Born*

9:30
4 *Amen*
5 *Mr. President*
M *Comedy Experiment*

9:50
21 *Bless Me Father*

10:00
2 *West 57th*
4 *Hunter*
5 News
7 *Spenser: For Hire*
31 *Blake's Seven*
H *On Location*
M **Movie:** *Return to Horror High*
N **Movie:** *Local Color*
S *Michael Jackson*

10:30
5 *WKRP in Cincinnati*
9 *Medical Journal*
11 News
21 *Butterflies*

11:00
2 4 7 9 News
5 *Taxi*
11 **Movie:** *Resurrection* (1980). Ellen Burstyn, Eva LeGallienne.
13 *Great Performances: Bacall on Bogart*
31 *World TV Presents* (Chinese programming)
H **Movie:** *Rocky IV*
S **Movie:** *Raw Deal*

11:10
21 *Monty Python*

11:30
4 *Saturday Night Live*
5 **Movie:** *The Battle of Britain* (1969). Michael Caine.
7 News
9 **Special:** *Morton Downey After Dark*
M **Movie:** *Lethal Weapon*

5
).C. Follies
Movie: *Cuba* (1979).
. Connery.
ames Taylor in Concert

)NIGHT
Movie: *Menage*

5 a.m.
Dom DeLuise Show

5 a.m.
Movie: *The Fly*

5 a.m.
Movie: *Night of Terror*
72). Donna Mills.
Movie: *Young Lady*
tterly II

50 a.m.
Movie: *Three on a*
ch (1932). Humphrey
;art.

) a.m.
Showtime at the Apollo
Twilight Zone

5 a.m.
Movie: *Mata Hari*

0 a.m.
Movie: *Asphalt Jungle*
50). Sterling Hayden,
rilyn Monroe.
lorized version.
Tales From the Darkside

0 a.m.
Comedy Club
News

5 a.m.
Movie: *Conflict*
'45). Humphrey
gart.

5 a.m.
Movie: *Sink the*
marck! (1960).
nneth Moore.
Movie: *Alexander the*
eat (1956). Richard
rton.
Movie: *After Hours*
Movie: *Raising*
izona

25 a.m.
Win, Lose, or Draw

30 a.m.
Sea Hunt
Solid Gold

55 a.m.
D.C. Follies

)0 a.m.
NCTV

15 a.m.
Movie: *Torment*

25 a.m.
News

30 a.m.
Movie: *The Bad and*
e Beautiful (1953). Lana
ırner.
Movie: *That Touch of*
'ink (1962). Doris Day.

40 a.m.
Sentimental Swing

55 a.m.
Movie: *The Night*
alker
Movie: *Once Bitten*

00 a.m.
Movie: To be
nnounced

10 a.m.
Movie: *Loaded Gun*
975). Woody Strode.

20 a.m.
Look at Me Now

4:45 a.m.
M **Movie:** *Raising Arizona*

5:00 a.m.
7 *Guns of Will Sonnett*

5:30 a.m.
11 News
S *Jack of Hearts*

5:35 a.m.
13 *Golden Years of Television*
H *On Location*

SUN., MAR. 13

6:00 a.m.
5 *Hour of Power*
7 *Insight*
9 News
11 *Christopher Close-up*
S *Mystery at Fire Island*

6:10 a.m.
13 *Voices & Visions*

6:15 a.m.
11 *Davey and Goliath*

6:30 a.m.
2 *Community*
4 *New Wilderness*
7 *Christopher Close-up*
9 *Hispanic Horizons*
11 *Christian Science*
M **Movie:** *Saving Grace*

6:35 a.m.
H **Movie:** *Care Bears*

7:00 a.m.
2 *Young Universe*
4 *First Estate*
5 *Jimmy Swaggart*
7 *Faith for Today*
9 *Point of View*
11 *Hour Power*
21 *Wonderworks*
S *White Lies*

7:10 a.m.
13 *Sesame Street*

7:30 a.m.
2 *Way to Go*
4 *Headlines on Trial*
7 *This Is the Life*
9 *Sunday Mass*
11 *World Tomorrow*
S **Movie:** *Hockey Night*

8:00 a.m.
2 *For Our Times*
4 *Visiones*
5 *Sunday Mass*
7 *Tiempo*
9 *Funtastic World*
11 *Ever Increasing Faith*
21 *Sesame Street*
31 Italian programming (concludes at 2)
H *Fraggle Rock*

8:20 a.m.
13 *Sesame Street*

8:30 a.m.
2 *Community*
4 *Positively Black*
5 *Woody Woodpecker*
7 *Sunday Home Show*
H *Seabert*
M **Movie:** *Three Came Home*

9:00 a.m.
2 *Sunday Morning With Charles Kuralt*
4 *Sunday Today*
5 *D.J. Kat*
7 **Movie:** *Olly Olly Oxen Free* (1978). Katharine Hepburn.
11 *Visionaries*
21 *Owl/TV*
H **Movie:** *Back to the Future*
S *My Seventeenth Summer*

9:30 a.m.
11 *Captain Power*
13 *Wonderworks*
21 *Reading Rainbow*

10:00 a.m.
5 *Dr. Science*
9 *Steampipe Alley*
11 *New Gidget*
21 *Tony Brown's Journal*
S **Movie:** *Crocodile Dundee*

10:30 a.m.
2 *Face the Nation*
4 *Meet the Press*
5 Wrestling
11 *Love Boat*
21 *Inside Albany*
M **Movie:** *The Cheyenne Social Club*

11:00 a.m.
2 *Wall $treet Journal*
4 *McLaughlin Goup*
7 *News Conference*
9 *Knightrider*
21 *Washington Week*
H **Movie:** *84 Charing Cross Road*

11:30 a.m.
2 *Newsmakers*
4 *News Forum*
5 **Movie:** *The Golden Idol* (1954). Anne Kimbell.
7 *David Brinkley*
11 *At the Movies*
21 *Wall $treet Week*

NOON
2 **Basketball:** Atlanta vs. Boston
4 *Essence*
9 *Greatest American Hero*
11 *National Geographic On Assignment*
13 *Washington Week*
21 *Adam Smith*
S **Movie:** *Tough Guys*

12:30
4 *Your Vital Signs*
7 *Business World*
13 *Inside Albany*
21 *Wild America*
M **Movie:** *The Winter of Our Discontent*

12:45
5 **Movie:** *My Wild Irish Rose* (1947). Dennis Morgan.

1:00
4 **College Basketball:** ACC Championship Game
7 *Like It Is*
9 **Baseball:** Mets vs. St. Louis
11 **Movie:** *The Fall of the Roman Empire* (1964). Sophia Loren.
13 *Great Performances: Celebrating Gershwin—It's a Wonderful Life*
21 *Nature*
H **Movie:** *Absence of Malice*

2:00
2 **College Basketball:** Big East Tournament
7 **College Basketball:** Southeastern Conference Championship Game
21 *Masterpiece Theatre: Day After the Fair*
31 *Voices & Visions*
S **Movie:** *Anything Goes*

2:30
M **Movie:** *The Mission*

2:50
13 *Great Performances*

3:00
4 *Sportsworld*
5 **Movie:** *Falling in Love* (1984). Robert De Niro.
21 *Brainstormers*
31 *Washington Week*
H **Movie:** *Special People*

3:30
21 *Lap Quilting*
31 *Faces of Japan*

4:00
4 **Golf:** Honda Classic
7 **College Basketball:** PAC 10/Big 8 Conference Championship Games
9 *Magnum, P.I.*
11 **Movie:** *Sherlock Holmes' Smarter Brother* (1976). Gene Wilder.
21 *Great Chefs of the West*
31 *Tony Brown's Journal*
S **Movie:** *Jaws 2*

4:30
2 *Sports Sunday*
31 *World Chronicle*

4:40
13 *Television*
21 *Madeleine Cooks*

5:00
5 **Movie:** *Columbo* (1977). Peter Falk.
9 *Jacques Cousteau's Odyssey*
31 *Bradshaw On the Eight Stages of Man*
H *Headlines*
M **Movie:** *Sweet Bird of Youth*

5:20
21 *Nova:* "Miracle of Life"

5:30
31 *Looking East*
H **Movie:** *Lethal*

5:50
13 *Television*

6:00
2 4 News
9 **Movie:** *Critic's Choice* (1963). Bob Hope.
11 **Movie:** *Cutter's Way* (1981). Jeff Bridges.
31 *U.S. Nippon Newscope*
S **Movie:** *The Jewel of the Nile*

6:30
2 4 7 News
5 *America's Most Wanted*
21 *Henson's Place.* Profile of Jim Henson, the creative genius behind *The Muppet Show;* includes vintage film clips and interviews with his family and friends.

7:00
2 *60 Minutes*
4 *Our House*
5 *21 Jump Street*
7 *Disney Sunday Movie*
13 *Great Moments From Nature*
31 *U.S. Nippon Sunday Theatre*
H **Movie:** *Back to the Future*
M **Movie:** *To Sir, With Love*

7:30
21 *Semsame Street Special.* An outstanding group of celebrities joins the Muppets; guests include Martina Navratilova, Barbara Walters, Patti LaBelle, Pee-wee Herman, and The New York Mets baseball team.

8:00
2 *Murder, She Wrote*
4 *Family Ties*
5 *Werewolf*
7 *Supercarrier*
9 **Movie:** *I'll Take Sweden* (1965). Bob Hope.
11 *Star Trek: The Next Generation*
31 *Automania:* "Staying Alive." Why the car is responsible for so many deaths and how these casualties can be reduced.
N **Movie:** *The Whole Shootin' Match*
S **Movie:** *Tough Guys*

8:30
4 *Day by Day*
5 *Married With Children*
31 *Growing a Business*

9:00
2 **Special:** *People's Choice Awards*
4 **Movie:** *The Terminator* (1984)
5 *It's Garry Shandling's Show*
7 **Movie:** *Pale Rider* (1985). Clint Eastwood.
11 *Lifestyles of the Rich and Famous*
13 *A Musical Toast.* A stellar cast of musicians and singers presents the best of Broadway, popular, and classical music; performers include Roberta Peters, Leonard Bernstein, and Bernadette Peters; stereo-simulcast over WNCN-FM.
21 *Nature:* "Tiger"
31 *Window on World TV:* "Dreamspeaker." An emotionally disturbed boy escapes from an institution and is adopted by an old Indian shaman.
H **Movie:** *Streets of Gold*
M **Movie:** *Angel Heart*

9:30
5 *Duet*

10:00
5 *Tracey Ullman Show*
9 News
11 *Perry Mason*
N **Movie:** *Raising Arizona*
S **Movie:** *Crocodile Dundee*

10:10
21 *Mystery! Inspector Morse*

10:30
5 *Current Affair Extra*
9 Sports
H *On Location*

10:45
31 **Movie:** *A Farewell to Arms* (1932). Helen Hayes, Gary Cooper. Classic love story, based on the Hemingway novel, about an American soldier and a British nurse who fall in love during W. W. I.; superb performances.

11:00
2 4 5 11 News
9 *Entertainment This Week*
M **Movie:** *Link*

11:20
21 *The Casebook of Sherlock Holmes*

11:30
5 *Sports Extra*
7 News
11 *The Honeymooners*
H **Movie:** *Absence of Malice*

11:45
2 Sports
S **Movie:** *Runaway Train*

11:50
21 *TV Classics Special*

MIDNIGHT
2 *Rockford Files*
4 Sports
5 *Friday the 13th*
7 News
9 *Dallas*
11 *Star Trek*
13 *James Taylor in Concert*
N **Movie:** *Desert Hearts*

12:15 a.m.
7 Sports

12:30 a.m.
4 *Howard Cosell's Speaking of Everything*
7 **Movie:** *Secret Admirer* (1985). C. Thomas Howell.

12:45 a.m.
M **Movie:** *The Mission*

1:00 a.m.
2 *Win, Lose, or Draw*
5 *9 to 5*
9 *Dallas*
11 *Odd Couple*

1:30 a.m.
2 *Win, Lose, or Draw*
4 *Heroes: Made in the U.S.A.*
5 *Naked City*
11 News
H **Movie:** *The Partriot*

1:45 a.m.
S *Caesars 20th Birthday Celebration*

1:50 a.m.
13 *Mystery!: Inspector Morse*

2:00 a.m.
2 News
4 *Hardcastle & McCormick*
9 *Home Shopping Overnight*
11 *At the Movies*

2:30 a.m.
5 *Freedom From Fat*
7 **Movie:** *Johnny, We Hardly Knew Ye* (1977). Paul Rudd.
11 **Movie:** *Helen Keller: The Miracle Continues* (1984). Blythe Danner.

2:55 a.m.
13 *Mystery!: Inspector Morse*
M **Movie:** *The Hitcher*

3:00 a.m.
4 *Visiones*
H **Movie:** *At Close Range*

3:30 a.m.
4 *First Estate*

3:50 a.m.
S **Movie:** *Jaws 2*

4:30 a.m.
11 *The Twilight Zone*
7 *The Avengers*

4:40 a.m.
M **Movie:** *Lucky 13*

5:00 a.m.
11 *Twilight Zone*
H **Movie:** *A Night in Heaven*

5:30 a.m.
4 *Slim Cooking*
5 *Kideo*
7 *Morning Stretch*
11 News
13 *Wall $treet*

NEW YORK TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a feature. **Special rates effective with the January 4, 1988 issue:** $27.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $400 per inch, one-time insertion. **Check or money order must accompany copy and be received by Monday for the issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 1 PM for the issue on sale the following Monday. **Contact Nancy Engberg for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, New York Magazine, 755 Second Avenue, New York, NY 10017 or call 212-971-3155.

APARTMENT/HOUSE WANTED

Banker—Seeks to buy/rent Manhattan apt or loft. Broker, 7 days. 212-645-1210.

Relocating Fortune 500 Executives—Bank personnel. 1-4 BR. 212-935-8730.

SUBLET

Village, Mercer St—Furn 1 BR, hi ceil. $2000/mo, 6 mo min. Days 212-944-8540.

COOPERATIVE/CONDO
Manhattan

West End Ave/70's—3 BR duplx. 1st flr: guest powder rm, 27' LR w/mrble fplc & enclosed greenhse/patio, lrg din area & kit w/window. 2nd flr: mstr BR w/bth, 1 bth in hall, 2 additional BRs & laundry rm. Comp renovated, everything is built-in. Maintenance $1523. Priced to sell! 212-213-9797 or 212-496-9886

36th ST Bet Park & Lexington
CO-OP STUDIOS
FROM $110,000
Low Maintenance
Holly Corroon 212-889-6396
Offering By Prospectus Only

50's E Mint Prewar—Lux drmn bldg, 2 BR, kit, 1 1/2 bth, 2 apts per flr, WBF, 11' ceil, grdn. Ownr $400,000's. 212-688-1672

Unique Luxury Unique Location
Triplex penthouse, 7 rooms, atrium garden, wrap terrace, aprox 3000 sq ft. Asking $550,000. Call: Broker 212-463-7400 or Owner 212-825-2208.

Riverdale/15 Mins Manhattan
Sacrifice! Must See! Principals Only! Ownrs relocatng. Beaut 1 BR, 1 den, 1 bth, 24-hr drmn, pool, terrace, essential a/c. Low maint $542 includes utilities & taxes, 36% write-off. $120,000. 718-458-3910.

PARK AVE - 70'S
NEW EXCLUSIVE
First offering of a great new listing. Apt was originally built as a 10 room apt. It now has 3 huge BR's, 2 Mds, 1 oversized redone Kit plus bths, huge LR & DR. Asking $1.8 Million. For details pls call:
JANICE BAYER 212-891-7063
DOUGLAS ELLIMAN

COOPERATIVE/CONDO
Brooklyn

Bay Ridge—River view from every oversized window. New EIK w/pantry. 2BR deco beauty. Lg rms, low maint. 1/2 hour midtown. Asking $240,000. 718-833-6769.

COOPERATIVE/CONDO
Queens

Must Sacrifice—New lux condo in LIC, Astoria. 10 mins Manhattan. 2 BR, 2 bth, W/D, lrg terr, hi flr w/vu, health club, drmn bldg, gar, brand new. Nr subway & shop. $256,000. Maint $250. 718-545-7517.

HOUSE
Brooklyn

Bklyn Hts—Magnif brwnstn w/vibrant detail. 9 BRs, 4 1/2 bths, grdn, art studio. $1,690,000. 212-242-7978. No brkrs.

HOUSE
Nassau-Suffolk

QUOGUE WATERFRONT
This charm 4 BR, 2 bth home has just been listed. It features a lrg LR w/stone fplc, 2-car gar, bulkheading & ROW to ocean. It won't last at this price..............$575,000
Listed Exclusively With
The Marketplace Realty
516-288-6996

HOUSE
Westchester

"WHERE'S PELHAM??"
It's tucked away in a corner
Westchester, you idiot, only 28 minut
from Grand Central and all the hom
ooze charm. Let's call **PELHAM REALT**
at **914-738-9000** and arrange to see t
Town. That's **914-738-9000.**

HOUSE
New Jersey

Unique!—Cust lux home, E Brunswic
3750sf. $575,000. 201-238-2061, No bkrs.

COMMERCIAL PROPERT

SOHO 5-STORY BLD
Beaut lux renov, hi rental income, uppe
flr avail. 2.2 million. Ownr 212-226-0342.

COUNTRY PROPERTY
For Sale/Rent

Waterfront Property—2.76 acres, appro
300' river frontage in CT w/spectac view
& privacy, only 1 1/2 hrs from NYC
$295,000. Also avail 1.84 acres w/dock ac
cess. $195,000. Owner 212-888-7530.

TRAVEL

New York Travel is a weekly feature. **Special rates effective with January 4, 1988 issue:** $27.00 per line, one-time ad; $26.50 per line, four-time ad; $25.75 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad, two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $400 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017 or call 212-971-3155. **Contact Diane Woodstock for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

TOUR AND TRIP

"DOC" WINTER'S Mini-Teen TOURS
Atlantic City & Wildwood. Swim, tennis, bowl on Showboat Lanes. Spring break. 5-day trips. 3/21 & 3/28. SPONSORED by:
GLENN MILLER BAND SOCIETY
212-772-9102.

AIRLINE

JETTING THE WORLD
Daily dep avail London, Paris, Amsterdam, Frankfurt, Milan & Rio de Janeiro. Reg sched airlines. Min fare only $200 r/t. Resv & info: 718-262-8058, Mon-Sat 10-7.

Fly As A Courier—Low fare, sched airlines. Athens; Sydney, Austl; Hong Kong, more. Resv info: 212-490-0279, 9am-5pm.

SEASONAL RENTAL

West Hampton Beach Oceanfront
4BR contemp, 2 1/2 bth, fplc, lg LivRm, DinRm, kitc, w/d, d/w, A/C, 2 car garage, 3 decks, Mem-Labor. Jetty area. $35,000 nego. 516-288-5461, 212-605-0167.

Charlestown Beach, Rhode Island—Our homes are gorgeous! 1 wk - seasonal. Charlestown Beach RE 401-364-6926.

Seagirt, NJ Share—5/28 to 9/5. 30's plus prof'ls. Walk to beach, NY bus/train, tennis & night spots. 4 BR, 2 bth, many amenities. $850 half share. Call Sharon 212-210-9413 or 201-890-0849.

RESORT
New York

Jeronimo's—Come to our cozy mountaintop Inn. 75 mi/NYC. Your hosts - the Jeronimo family. 33 rms. Heated indoor/outdoor pools, jacuzzi, saunas, tennis. $75/$80 person. 3 meals included. Walker Valley, NY 914-733-5652. VI/MC.

HOTEL
The South

The Marquesa Hotel - Key West, Florida
Elegant 15-room hotel in historic district. Great loc. Pool, restaurant. Introductory rate. Resv & info. 305-292-1919

Don't miss NEW YORK's Seasonal Rentals Section for summer homes, summer rentals & summer shares. Rates: $27 a line 1 week, $26.50 4 weeks, $25.75 7 weeks. 2 line min. Deadline: Tuesday at 5pm for the issue on sale the next Monday.
212-971-3155

Continued on next page.

TRAVEL

Continued from previous page.

VILLA/CONDO/APTS
Europe

ITALY VILLAS & APTS
Avail all over Italy. American residing in Rome assists with the best selection.
201-226-6570 or 212-760-3136

Paris, Ile St. Louis—Beaut vu, facing 'Rt Bank', sunny, quiet; 6flr elev, furn, 2BR, 2bth, LR, dining w/skylite, mod kit, w/d, d/w, maid. Avail Mar. Also 4/15 to 5/15. 6/12 to 9/11. & after 10/16. $1950 2wks; disc longer. Call NY 212-984-5623.

French Riviera—Exclusive 1 & 2BR apts, wk/mo, full furn, prime loc. 212-924-3222.

NEW YORK'S Classifieds—Make your business do more business. 212-971-3155.

VILLA/CONDO/APTS
Mexico

ACAPULCO OCEANFRONT GEM
PAMPER YOURSELF TODAY
5-BR Villa with jacuzzi, bar, pool, servants. English-speaking driver w/van. Very favorable rates. **607-797-5573.**

A NEW YORK MAGAZINE
Special Issue On SPRING TRAVEL
"Weekend Getaways"

Advertisers: This issue focuses on the trips NEW YORK readers take to forget the stress and strife of the city. Reach 1.6 million readers who can afford to indulge their travel fantasies.

Classified advertising deadline: Tuesday, April 19th, 5pm (cover-dated May 2nd).

Call Diane Woodstock 212-971-3155.
Source: SMRB 1987

CROSS COUNTRY
New England

Deluxe X-C Ski Wknds—Beginners welcome. Breakaway Vacations 212-722-4221.

HEALTH AND FITNESS

New York Health And Fitness is a weekly feature. **Rates effective with the January 4, 1988 issue:** $40.00 per line, one-time ad; $35.00 per line, four consecutive ads; $30.50 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $425 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Health And Fitness Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017, 212-971-3155. **Contact Ray Alvin or Mike Fazio for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

HEALTH & BEAUTY

MACK'S
PILLOW SOFT
EARPLUGS
THE EAR DOCTORS EARPLUGS!
Silicone comfort for sleeping or swimming. Moldable! Guaranteed! SNORE PROOF! WATER PROOF! At all drug stores and sports shops! Call your pharmacist.

Electronic Facial Toning—Look years younger. I. Ankner Assoc. 212-988-9685.

SUNTAN BEFORE YOU TRAVEL
NY's Only Wolff System Sun Center
FREE TRIAL 202 E.83rd St 212-517-5700

Look Great Every Day—Color/Image analysis for men and women. Your best styles and power looks. Mistake-proof makeup for special events & every day.
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Source: 1987 SMRB.

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NEW YORK Magazine's *Camps* section is a monthly feature. **Special display rates effective with January 11, 1988 issue** are available at $352 per inch. For more display advertising information contact Janet Kleinman at K Q & R, 850 Seventh Avenue, Suite 903, NY, NY 10019 or call 212-399-9500. Special line listing rates available at $27 per line for a one-time insertion. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Minimum ad, two lines. Contact Diane Woodstock at 212-971-3155 for line listing insertions that are payable with American Express, MasterCard or Visa. All ads accepted at the discretion of the publisher.

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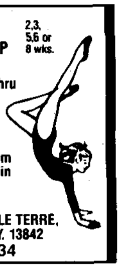

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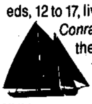

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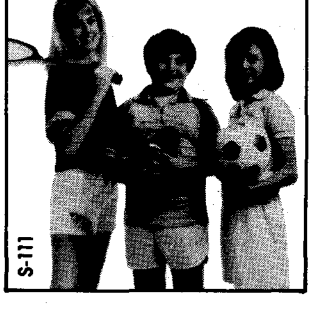

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20th ANNIVERSARY NEW YORK MAGAZINE

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Smart, Creative Designer/Filmmaker—With warm heart will buy a cup of coffee for witty, family-minded man. Photo/note please. NYM B431

Charismatic MD—Sensitive, sensual, successful, 6'2", 47, good-looking with athletic build. Seeking exciting, sensuous and beautiful woman, 30-40, for long-term relationship. Photo a must. NYM S752

Christopher Reeve Look-Alike—38, 6'2", blue-eyed with athletic build. Successful, charismatic trial attorney, witty, secure, enjoys biking, skiing, the outdoors and travel. Seeks stunning, bright, independent, inquisitive female counterpart and partner, 24-34. Photo please for reply. Will exchange. NYM B353

If...You're A Man Who—Enjoys a good laugh, thinks movies and popcorn is a great date, doesn't think "downhill" is life after 40, or "love 40" is middle-aged sex, then we should meet. I'm 38, 5'6", Jewish, very pretty, athletic and an incurable romantic. I'm as happy at a ball game as in a ball gown, going to theater or just relaxing with a good book. If you're between 35-48, attractive, athletic, successful, are caring and willing to share, please send note/recent photo/phone. NYM B390

Not Just Looking—For the love of my life, but looking for someone to love life with. Beautiful blond, 5'3", successful, vivacious, sophisticated, intelligent 30-year-old woman. Looking for handsome Jewish male with similar qualities to share in the good things. Photo/phone. NYM M194

Slender, Pretty, Warm, Sensuous—Blond, Ivy league grad. Seeks refined Jewish professional gentleman, 49-59, for friendship and more. Note/phone. NYM M233

A Very Special—Sophisticated NJ lady who is attractive, tall and slim, is looking for a very special, refined gentleman who is sincerely interested in a meaningful, long-term relationship. This special professional lady is physically and emotionally healthy, financially secure, well-spoken and well-educated and would like the special professional/executive gentleman to possess the same attributes, tall, between the ages of 48 and 60. Photo if possible and phone please. NYM B398

Intelligent Outdoor Woman Sought—6' tall, intelligent, athletic, sensitive, soft-spoken, subtle, sexy, Ivy League-educated, Boston bred, skier, sailor, investment banker and Wasp in mid 40's with Soho loft. Seeks a gentle, sophisticated, pretty, intelligent, well-educated woman under 40, to share interests in outdoors, travel, books, the performing arts, oceans, beaches, France, family and quiet moments. If you've never answered a personal ad and are exceptionally bright, attractive, discriminating, subtle, caring and emotionally open, please consider this one. Nonsmoker. Send picture and personal resume please. NYM B375

Hopes To Treasure You—And wishes that you'll also cherish a man of warmth, elegance, affluence. A truly good-looking corporate president, very trim and fit, mid 30's, funny, Jewish, artistic. Seeks an affectionate, sincere lady, 32 or under, sexy, slender nonsmoker, who values a caring man, to share commitment and the romance of love, art, nature. No reply without photo - will exchange. NYM S798

An Honest Personal—Nice-looking, 37-year-old Jewish male, owner of medium-sized corporation, enjoys tennis, sailing, horseback riding, golf, travel, elegant to fireplace dining, the arts, would like to meet an attractive, sincere, honest woman who has her feet on the ground, for possible relationship and marriage. Religion not important. Photo optional, phone number a must. NYM S807

Fit And 50—Warm and witty, seeking gentleman who's nifty! Interesting, slim, trim, petite woman, smart, successful, sophisticated and sensitive. Seeking male counterpart interested in civic affairs, bright, honest and caring. NYM M228

Semi-Personable—45, attractive woman seeks male, 37-49, to enjoy honest relationship. NYM B430

I'm A Real Nice Guy—32, mix of Alex Keaton and Fonzie. You're, as Letterman says, a fabulous babe. Photo. NYM M095

Awesome—Spirited, successful black female *in search of unattached professional* black male (28 plus). NYM B113

Starting Over—Single white male professional, 34, 6'1", 185, good-looking, great sense of humor. If you are slim, attractive, 23-34, and like dining out, the beach, working out and adventure, this could be a chance for us to meet...Write/send photo if possible/phone. NYM B408

Mensch:—White hair, warm, financially secure, mature, midtown resident. Seeks *slender, happy female, an admirer of* theater, ballet, into gourmet cooking; non-smoker, non-drinker. NYM B365

Handsome, Intelligent, Successful—Professional, 30, likes theater, museums, travel and skiing. Seeks bright, romantic, fun, career-oriented, stylish beauty, 21-28 (prefer Jewish) to share bright future. Bio/phone/photo. NYM S764

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I Am Somewhat Of An Elitist—Classic good looks, background and education, 55, I'm profound, funny, traditional, foolish, curious, sensitive, sensuous and giving. Fascinated by the human condition. I do not "need" a man, but would love to find one - a person of substance, for mutual enrichment of our lives, please send picture/note. NYM S788

Special, Attractive, Professional—Lady, 38, who loves skiing, sailing and fun. Seeks successful, sincere, handsome, athletic Jewish male, 37-47. Photo. NYM M178

Witty, Attractive, Successful—Jewish female, seeks a special guy, 40-50, for a committed relationship. You are educated and financially secure, honest, communicative and happy. I am spirited, caring and ready for fun and love. Note/phone/photo please. NYM B300

Househusband Material—Suportive, successful photographer, in to arts, ideas, WNYC, dancing, tennis. Seeks silly, bright, creative, curious, nonsmoker, 25-36. Note/photo helpful. NYM M256

Sincere, Handsome, Successful—Jewish executive, 6', trim, 45. Seeks intelligent, sensual, trim woman, 32-37, for a loving relationship. Photo, please. NYM S719

Sincere, Vivacious Man—40, financially secure. Would like to meet a caring and romantic black lady. Photo if possible. NJ/NYC area. NYM B313

French, Shapely, Former Model—40, 5'7", classy, successful, love travel. Seek gentleman, financially secure, to share life forever. (Serious replies only). Photo/phone/note. NYM B315

Born to Dance—Warm, wonderful, attractive woman, 5'4", 40, successful professional, exciting dancer. Seeks attractive, fun-loving partner for ballroom dancing and friendship. Please send note/photo/phone. NYM M165

Need A Sader Date?—Make your mom proud and amuse your family. Bring home a cute, athletic, funny Jewish MD, 31, this Passover. You are a pretty, thin, smart Jewish lady, under 30, looking for the real thing. Photo essential. NYM S808

Smith Grad, Brunette, 30—5'5", loves reading trashy novels, riding fine thoroughbreds, making gourmet meals, swimming competitively and playing 18 holes of golf. NYM B427

White Knights Don't Exist—But if they did, mine would be 38-48, upbeat, successful, communicative. Blue eyes a plus, children welcome. I'm 42 (look 30), independent, bright, pretty. I enjoy music, movies, great food, tennis, travel. Seek sharing, sparkle, commitment. NYM S809

Exuberant And Playful—Psychotherapist/runner, 38, pretty, open, funny and real. Wants to meet sensitive, cerebral man to share all of spring's magic. Photo please. NYM B343

CEO—Attractive, sincere, funny, seeks classy lady in early 30's, intelligent, personable, beautiful, slim, sane. Photo/bio, references (other than Mom). NYM B359

I Want Somebody—To call me. Jewish female, 5'4", 26, blue eyes, attractive. Loves NYC/nights, outdoors/day. Seeks real man, 29-36. Photo a must. NYM B428.

Dynamic MD—34, Italian male with fire, wit and brawn. Seeks a very pretty, warm, bright, independent woman who isn't desperate, but is selective. Photo. NYM B429

Attractive, Intelligent, Warm—Caring, 39-year-old woman, emotionally and financially secure. Seeks down-to-earth, male companion who has sensitivity and a good sense of humor. NYM M257

Very Handsome—Athletic, sensitive, intelligent, marriage and family-minded professional male. Seeks sincere, thin, secure, pretty Jewish female, 27-35, to share life with. Photo/non-smoker. NYM B382

Passionate, Sensitive, Bright—Active woman, seeks 55-65 man who enjoys outdoor life, quick to laugh and with a healthy libido. I don't smoke but you can. If you are loving, down-to-earth, we can share fun-filled days and intimate evenings. POB 63080, Riverdale, NY 10463

Is There Just One Attractive—Intelligent, single female (of whatever age/color), open enough to share in a loving, committed, passionate relationship with this intelligent, classic, highly polished, exciting, single black man, 35, who, in addition to being a successful entrepreneur, is in great physical condition, intensely handsome and wants someone to love? You need not be a 10, just a sincere 5. If so, I want you madly. Please include mailing address. Photo if possible. NYM B305

Extraordinary Gentleman—Intelligent, handsome, athletic, affluent, self-confident Wasp, youthful 47, corporate owner, extremely fit, 6'2", 175, high energy, honest. Into physical fitness, loves kids, good sense of humor. Seeks bright, slim, athletic, 34-41, nonsmoker, very attractive, model's figure, 5'6" or over, energetic, semi-sane all-American lady to romance and share the sun, the moon and all the niceties life has to offer. Looking for an optimistic, quality lady whose business reflects a spontaneous life style to share my active, zany, fun, extravagant life. If you're fun to be with and love champagne and beaches year-round, let's get together. Send brief bio/phone, recent photo a must. Go for it! NYM B381

Forget The Photo—The qualities I seek won't show up on film. When I look at you, I want to see a man who believes in partnership, commitment, trust and love, with an exceptional mind and capacity for emotional intimacy, honesty, growth. What will you see in me? A lovely, warm, strong, non-neurotic, very smart Jewish woman, 36 (who just happens to be a tall, blond, blue-eyed attorney). NYM B383

Vivacious, Intelligent, Very Attractive—26, 5'8", slim. Seeking confident, sincere, handsome and unpretentious professional man, 27-35. Photo/phone. NYM B384

Objective: Baby—Financially secure man, 47, wishes to help woman to have and raise a child. Let's talk. NYM B197

Really Cute Guy—Theater producer, 36, 5'7", unattached, with gorgeous eyes. Seek very pretty, slim lady, 26-34, with class, to shower with flowers, intelligence, wit and real interest in her. Photo. NYM B385

Very Pretty In A No-Fuss Way—Trim, 5'9", vivacious, brainy, playful, 33, independent businesswoman. Seeks tall, handsome Jewish MD or businessman, 32-38, for romance, friendship and fun. Photo/bio/phone. NYM M198

Warm, Loving, Affectionate—Great-looking (No Joke), Manhattan Jewish female, seeks emotionally and financially successful Jewish male, 35-50, for "Love" and "more". NYM M209

Mozart And Madonna—Are among my favorites. Dynamic, handsome CEO, 35, 5'10", Manhattanite seeks attractive, intelligent woman, 20-27, to help reef the sail, savor the armagnac, enjoy the Louvre, Cannes, Cortina, the Caribbean and to explore Bergdorf's and the Village. Be my partner in mixed doubles, friendship and romance. Phone/photo/note. NYM S744

Sincere, Successful Jewish Male—Nonreligious, 34, tall, slim, good-looking, many interests. Seeks sincere, gentle, pretty lady, slim, under 35, for solid relationship. Photo, please. NYM M227

Down-To-Earth Jewish Attorney—29, handsome, warm, sensitive and occasionally funny, seeks similar woman to build home with. NYM B389

High Energy, Attractive—Slender, 30, 5'7" female seeks Jewish male, 30-36, with a sense of humor and direction, to explore the best of NYC together. Photo/phone. NYM G517

Pretty, 37, Slim, Intelligent—Fun-loving, romantic, divorced female, seeks successful, tall, handsome nonsmoker, 30-40, who loves to laugh. For friendship/serious relationship. Photo/phone/note. NYM B391

Extraordinary Seeks Same—I am an e tremely bright, very attractive, sexy, inde pendent woman, 28, who is also funn honest and genuine. I've spent the last te years becoming a self-made success stor and would now like to find time for fulfilling romantic relationship. My interest include tennis, movies, theater, animal laughing, traveling and life's finer things. am interested in meeting a very specia intelligent, attractive and ambitious ma 30-42, with a great sense of humor, wh lives in Manhattan and has enough guts t answer this ad instead of just reading i Photo/phone/note. NYM B392

Pretty, Blond, Green-Eyed, 31—Bright vivacious, funny (normal), successful, independent but family-oriented Jewish female. Seeks similar counterpart (no necessarily blond), 28-37, with great smile easy laugh, a sense of adventure and n fear of commitment. Photo. NYM B301

Real Handsome, Athletic—Professional Jewish, 37, masculine, funny. Seeks onl very pretty, shapely, realistic, swee woman, 23-32, with strong desire for family. Photo a must. NYM M230

It's Time!—Forthright, caring, quick-witted woman. Seeks bond with secure, exuberant Jewish man, 48-58, who can look inward and say: "yes it's time". References on request!! NYM B394

Looking For Best Friend/Lover...—Lifetime partner. You: a handsome man with a sparkle in his eyes and an emptiness in his heart. Please be a romantic, well-built Jewish professional, equally financially secure, 30-40, nonsmoker. Me: attractive, 30, 5'2", great figure, bright, happy, true romantic with New Age head. If you're ready for the real thing we should talk. Note/photo/phone. NYM S735

Are You A Full-Figured Woman?—I am a cute professional man, 33. NYM S740

Attractive, Tasteful Brunette Woman—33, looking for attractive Christian man with a good sense of humor who is open to settling down. NYM B395

Petite, Bright, Thoughtful—Woman, 39, pretty too. Seeks sensitive, interesting man who likes his life and wants to share it. Note/phone. NYM B412

Warm, Attractive—Professional female, 26, 5'9", seeks a man with a sense of humor who is caring and romantic and has a lust for spontaneity. Photo/note/phone NYM M234

Never Met The Right Woman—Very attractive vegetarian male (doctor), late 30's, 5'9", very slim, easygoing, independent. Love old rock 'n' roll, '50s and '60s cars, jogging and great vacations. Seeking pretty, slim, younger counterpart who's earthy, loving and lots of fun. Photo/phone. POB 84, Somerville, NJ 08876.

Attractive Professional Woman—Blond, 5'3", 41, bright, easygoing, nonreligious. Likes classical music, running, tennis, travel, house repairs, books. Seeks special male to 54. NY/NJ. NYM S805

Dynamic, Handsome Christian Male—36, adventurer, wit, romantic. Likes arts, movies, dancing. Seeks shapely female, 26-40, with similar qualities. NYM B425

Smoking Holly Hunter "Twin"—31, looking for leading anchorman. Photo and note a must for reply. NYM B406

autiful Young Attorney—Jewish, intel- ent, caring, with strong family back- ound. Seeks sincere, loving, handsome, letic, Jewish professional male, 25-32, friendship, love, marriage and wonder- future. Photo. POB 1524, NYC 10013

ngle Male—Caucasian, 41, educated, hletic, good-looking, gainfully em- oyed. Wishes to meet bright, energetic, iental female for lasting relationship. ote/phone/photo if available. NYM S780

etty Jewish Female—25, seeks male, -29, non-smoker, for steady relation- ip, and as possible travel companion in ustralia! Photo a must! NYM M208

arm, Witty Male—Healthy physician, , seeks nonsmoker female. NYM B354

ttractive, Petite Professional—Jewish fe- ale, young 45, enjoys movies, dancing d dining. Seeks sincere, professional wish male, 45-53, nonsmoker. Nassau ounty. Photo/note/phone. NYM S781

ired Of The Meet Market—Petite, blue- ed, 40, professional woman seeks pro- ssional Jewish male, sincere, sensitive d caring, 38-48. NYM S767

andsome, Successful, Nice Guy— wish, 31, 5'9", athletic with great sense of umor, seeks attractive female who enjoys avel, sports and good conversation. hoto/note/phone. NYM M210

erpes—It's not the end of the world! Viv- cious, attractive Jewish woman, 33, ould like to meet warm, witty, one- oman man. You? Let's see what hap- ens. NYM B349

uest—To find a tall, sharp-minded, bove-average yet unpretentious, Jewish ale of style and substance, for this long- gged (5'7"), 32, bright, caring, attractive, lender, fit, professional Jewish female. onvince me. Photo/phone. NYM B362

our Gypsy Fortune-Teller—Said you ould soon meet him. Well, here he is: a ibrant, 46-year-old, 5'9", government rofessional with iconoclastic tendencies. eet your fate, fulfill your destiny, by ending your ethereal image. NYM B351.

un-Loving, Handsome Physician—42, eeks happy, self-confident, bright but ery attractive woman, 25-36, with whom e can share all life's experiences. Recent hoto/note. NYM S782

retty Jewish Professional—Slim, hapely, 28. Loves tennis, travel, running, ock and roll, adventure. Seeks tall, hand- ome, athletic Jewish male with unique ersonality, warmth and a sense of umor. Photo/note. NYM B352

enior Male—Active, secure, lost 30-year- ld wife to cancer. Seeks replacement. ge or race not a factor. NYM S779

asting Call—Leading man wanted as co- tar in long-term series with exceptionally ttractive, Jewish female MBA, 26, 5'3". If ou are well-educated, successful, pro- essional, sincere, under 34, please apply or part. Photo/note. NYM B397

Handsome NYC Physician/Scientist—32, 5'8", Jewish, caring, varied talents and interests, never married. Seeks compatible, professional Jewish female for serious relationship. Bio/photo/phone. NYM S784

Alluring Arts Professional, Female—33, seeks fit, educated, well-heeled man, 27-43. Letter/phone/photo. NYM M220

Bright, Creative, Attractive—Successful career woman seeks sharing, successful, communicative man, 38-49, with a great sense of humor and a soft spot for dark hair, freckles and a great pair of legs. Nonsmoker please. Photo/note/phone. NYM B401

Postage Refunded—If not completely charmed by this handsome, affable writer/businessman. I'm 34, 5'8", Jewish, successful, perfect for bringing home to your mother. Note/photo. NYM B403

Fine Wine Only—42-year-old, handsome, fit entrepreneur with style. Seeks woman of inner and outer beauty. Nonsmoker, sexy in jeans or black gown. Must love to travel, laugh and exercise. Note/photo/phone. NYM M214

Nonsmoking, Personable, Successful—Widower, 58 plus, sought by beautiful, warm, highly-educated Jewish widow who enjoys the niceties of life. NYM M215

Handsome Westchester Male—Divorced marketing exec, 50's, seeks slim, attractive, caring professional Filipina, 40's, preferably MD or RN, with sense of humor. Note/photo please. NYM B355

Attractive Female Lawyer—29, 5'5", nominal Catholic, would love to meet level-headed, bright, fun man who likes his life and is looking for a lasting companion. Phone/photo optional. NYM B357

It's Time—Tall, athletic writer, 38, ready to end the search with a bright, slim, pretty woman, 25-35. Photo, please. NYM S772

He's Jewish—45-55, psychologically and marriage-minded, enthusiastic, easygoing, faithful. I'm 48, in great shape, with a house in East Hampton. NYM S773

Asian RN—42, down-to-earth, caring, seeks special man to pamper and vice-versa. Phone/photo. NYM M216

Disappointment—We pass on the street, turn our heads, but circumstances prevent us from meeting. Was your smile initiated by my being truly handsome, 6'3", 38, a well-built and muscular 198 lbs, or a keen intuitiveness of a confident, intelligent, successful and classy gentleman? I returned to my office thinking about you. Photo, please. NYM S810

Magnetic, Successful Businessman—Dramatist (attractive, 31, 5'9"), yearns to co-create a loving home with a highly intelligent, trim, attractive, artistically sensitive woman, dedicated - as I am - to spiritual growth within a Jewish framework. Are you smiling? Photo. NYM M217

Elegant Professional Lady—Auburn hair, green eyes, sexy, slim, fun-loving with varied interests. Seeks counterpart - white gentleman, 43-55. LI a plus. NYM M223

Serendipity?—Extremely successful, handsome, sensitive, dynamic, articulate, 6'2", 39-year-old executive, works out regularly, seeks very attractive, slim, fit woman who appreciates the finer things in life and feels comfortable amongst them. Must be bright, emotionally secure and a nonsmoker. Photo required for reply - will reciprocate. NYM B364

Fitly-Figured Female—Literate, leggy, very attractive 40, 5'7". Needs witty, attractive, monogamous, Jewish, 40's humanist. Close-up photo!! NYM S703

GQ-Type Doctor—31, tall, trim, together, fun, Ferrari owner. Seeks 20's, lean, bright beauty to spoil rotten. Photo. NYM S778

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Very Attractive Brunette—39, 5'6", warm, personable, desires successful, good-looking man, 37-52. Photo. NYM S790

Stunning Blond Knockout—Sexy, sassy, super-sharp, 29, seeks extremely handsome, exceptionally successful Jewish gentleman, 30-40, for serious relationship. Photo a must. NYM S783

A Serious Relationship—Is what this very pretty, 5'7", LI widow is seeking. Loves to laugh and has a great zest for life. Would like to share it with a gentleman of quality (mid 50's-60's). NYM B400

Attorney, 48—Seeks vivacious Oriental woman, 21-45. NYM B369

Sexy, Attractive, Professional—Jewish widow, 60, loves films, theater, travel, discourse. Love to meet my match. NYM M221

Sophisticated And Sensitive—Professional European female, 48, 5'6". Seeks intelligent, successful man for serious relationship and possible marriage. Phone/photo. NYM B373

Brainy Model Type—Cute, adorable Jewish female, corporate exec, 31, 5'9", seeks 6'0" plus, 29-38, corporate or professional, handsome male for a one-on-one relationship. Photo/note. NYM M222

Leggy Blond—5'6", thin, 40, west sider, successful professional woman. Seeking intelligent, sincere, lively, financially secure man, 35-50, who only wants a serious relationship. NYM B371

Tall, Handsome, Trim—Professor, 44, seeks highly successful, educated Jewish career woman - a nonsmoker, dark-haired, slim, sexy, 30-36, 5'4"-5'7", living on Manhattan's east side. Photo/bio/phone. No photo, no reply. NYM B374

No Sense To Misrepresent—Gorgeous, natural honey-blond, slim, Jewish, NJ professional, 39, seeks successful man of substance, good heart and looks, 39-47, ready to laugh, share, care. Photo. NYM B372.

Gay Woman, 43—Intelligent, sensitive, reserved. Enjoys outdoors, music, movies, dining out. Seeks small, under 5'6", over 30, attractive, mature, bright, caring individual, not afraid of commitment. North Jersey metro area. NYM M235

Sensitive, Attractive Female—Seeks a mature and caring man, 38-48, for a serious relationship. NYM S785

Blue-Eyed, Pretty, Athletic—Tall, slender, successful professional Manhattanite, 28, Christian. Seeking male counterpart, nonsmoker, 25-35. NYM S791

Very Attractive, Petite—Carly Simon look-alike, Jewish. I'm a young 34, seeking romantic, fun relationship. Nonsmoking/pet lover. Photo. Write soon. NYM B376

Fun, Funky, Fit—Green-eyed exec, 29, tall, slim, very pretty. Seeks dashing, rare man for keeps. Photo. NYM B379

A Real Dog—Seeks loving mate for her mistress, a Jewish ad exec, 34, who loves affection, long walks and is very well bred. Photo. NYM M224

Great Looks, Successful—This DDS has it all except you. I am 37, funny, romantic and secure. You are a Catholic NJ female, 25-30, warm, blond and beautiful. Photo a must. NYM M226

Can Anybody Out There Cook?—Dental specialist, 32, fit and fun. Seeks rare breed of woman: warm, witty, Jewish, nonsmoker, with successful career and contemporary tastes, who doesn't panic in the kitchen. If you like music, movies, dinosaur bones, late night TV, arts and crafts, and romantic dinners for two, let's try cooking something up together. Note/phone/photo a must please. NYM B402

Be My Special Birthday Present—Blue-eyed Jewish female with good looks, wit and warmth, wants "gift" of Jewish male, 30 plus, with heart, humor, hugs to help celebrate ever-after. Photo. NYM B404

Scientist—29, Jewish male, Ivy, enjoys cooking, skiing, arts. Seeks bright, slim Jewish female, 24-30. NYM M236

Are You A Woman—Who still believes in romantic love as seen in the movies? If so, please reply to this honest, sensitive, affectionate, attractive Christian professional, single white male, 30, who is looking for an equal partner and a best friend. POB 121, Colonia, NJ 07067

Are You Looking—For a quality and nurturing woman who will be your best friend. Here I am beautiful, petite, elegant, 50ish, non-religious Jew looking for handsome, emotionally stable gentleman 50-60 who is interested in an honest, sincere relationship. Phone/photo. NYM M253

Tired Of—Saturday night singles' dances? Professional male, tall and decent-looking (in his own opinion), desires Jewish female, 25-35, who knows how to treat her man. Non-smoker. Photo. NYM B409

Jersey Guy Seeks Jersey Girl—Handsome attorney, 6'3", blond, athletically trim, pleasantly complex, principled and happy. Seeks beautiful woman under 36 with great mind and body, humor, grace and character. Aim: love, marriage, family. Photo, please. NYM S811

Searching For—Beautiful lady on the inside. 6'4", professional, never-married, seeks cross between Marilyn Monroe and Glenn Close - or any attractive substitute, late 20's-early 30's. NYM B410

Hemingway Type Available For Life—40, 5'11", good character, flexible in all phases of society. Seeking right female, 30-40. Photo (will exchange). NYM B411

Professional, Attractive Widow—Young 60's, healthy, vital, financially secure. Seeks single, nonsmoking, intelligent, healthy, successful man. Note/phone/photo. NYM M237

Handsome MD—29, looking for romance. Photo. NYM S792

Upper West-Sider—Free-lancer, aerobics devotee. Seeks petite, single white female, 35-45, who is also in shape. Laundry lists of interests are irrelevant to this search. This process is merely a wheel of fortune where one only risks a phone call. I prefer a woman who uses little makeup. No photos please. NYM B413

Exceptional Brunette—33. Considered extremely pretty, long hair, 5'3", great figure, warm, intelligent, successful, varied interests. Seeks tall, handsome, intelligent, warm, highly successful man in 30's for possible relationship. Photo a must for reply. NYM S793

Pick You Up At 8—Financial exec, 31, 5'7", seeks Catholic/Christian lady to share fine dining, Frisbee...and everything in between. Photo a big plus. NYM S794

Time For Romance—Good-looking male, 37, intelligent, honest, TV exec, film/music lover. Desires pretty female with real values for lasting relationship. Photo please - will exchange. NYM S795

I Love Life—Including my work as a creative director at an ad agency. At 55, I'm a divorced father of 2 great adult kids; good-looking, quick, funny, emotionally available, communicative, easygoing, affectionate, monogamous. Also a writer, jazz fan, cook, art lover and west sider. If you're 29-45, fair, especially pretty, curvy, and a nonsmoker, let's hear from you, pal. Picture essential. NYM S796

Sincere, Caring, Easygoing Guy—50, 5'10", Jewish, attractive, adventuresome, silly. Interests include city culture, skiing, tennis, outdoors. Employed in human resources/psychotherapy. Enjoy my work but I'm not career-dominated. Seeking a woman with compatible interests and spirit, with shared goals of marriage/family. POB 6295 Yorkville Sta, NY 10128

Sincere, Easygoing Male, 35—Christian, 6'1", 175 lbs, attractive, sense of humor. Enjoys NYC, sports, world of entertainment, dining out. Seeks pretty, down-to-earth female, 25-35, who likes to be treated as special and has strong values. Note/photo/phone. NYM M238

Radiant, Pretty, Effervescent—Slender, green-eyed blond with panache. Seeks attractive Jewish sweetheart, 50-62, with "Je Ne Sais Quoi" and winning qualities, to share life, laughter and love. Romance me with letter/phone/photo. NYM B419

Handsome, Intelligent, Worldly—Young 40's, graduate US military academy, West Point, New York. Now successful entrepreneur. Loves sports, beaches, great restaurants and the warm outdoors. Loves to give in a relationship - looking for someone who also has that capability. This person should be classy, bright, witty and great-looking at the beach or a black-tie affair - 26-42-years-young sounds about right. Note about yourself and picture a must. NYM B414

Civil Engineer—28, 6'3", MBA, sensitive, intuitive. Seeks an educated, slim white female life partner. Photo. NYM B420

Handsome Jewish Male—24, 5'9", young entrepreneur, spontaneous, athletic and romantic. Seeks pretty female of similar qualities. NYM M243

Female Medical Doctor Sought—Successful business executive, MBA in medically related businesses, 40 years old, never married, seeks female doctor in 30's for serious relationship. NYM S800

Free Lance Professional Female—29, attractive, slim, blond, sense of humor, well-traveled, sought after and still seeking a gentleman. Photo/note, please. NYM S802

Artist, Therapist, Mom—Son 7, meditator, slim, pretty, 40, seeks successful Jewish man. Bio/photo. NYM M246

Dreams Come True—Let's share them together. Sexy Jewish female, 34, seeks secure man with good sense of humor. I have sports channel. Photo. NYM M247

Passionate About Food And Art—Lovely, very pretty business owner, 34, seeks a man, 30-45, who has panache, a keen sense of humor and radiates lots of warmth. NYM S803

Physician, Jewish Male—Late 40's, recently lost girlfriend of long standing. Desires to meet someone to share friendship and life's pleasures. No response without photo and letter. NYM M258

Ahoy Sailors—Chart your course with this trim, attractive, green-eyed brunnette as your first mate in the summer of 88. This accomplished sailing lady wishes to meet non-smoking gentleman, 45 plus, for romance and commitment by land or by sea. Phone/bio. NYM B422.

Attractive, Warm, Sensitive—Woman, mid 30's, professional, with interests in natural living (nutrition, healing, etc.), alternate lifestyles/sexuality, seeks nurturing man for long-term relationship leading to marriage and children. NYM B423

Unique Lady/Champagne Personality!—Petite, attractive, adventurous, intelligent, witty, deliciously warm, non-smoking, Jewish, mother of 2 out-of-nest, whose unusual career in communications allows for travel and fascinating lifestyle in Manhattan co-op with terrace and jacuzzi, seeks mate who also enjoys art, theater, movies, reading, music, food, exercise, conversation, and is concerned with social issues. Reply only if previously married, in 50's-60's, with good mind, fit body, secure sense of self, funny, sensual, considerate, capable of caring and sharing, with energy, enthusiasm, sufficient means and desire to spend best years ever enjoying city/country life, travel and each other in intimate relationship -- maybe marriage. Photo, please. NYM S804

All Options Open—This 45 year old, 5'9", pysically fit professional, seeks special lady, 30's-40's, non-smoker, who loves life, knows how to feel secure in this uncertain world and wants both strength and vulnerability in her man. NYM M251

Handsome Engineering Consultant—And estate developer, 37, 5'11", 160 lbs, seeking 24-34, beautiful, slim, professional woman to share in marriage. Photo/note. POB 1, Maspeth, NY 11378

Cake Seeks Icing—Very bright, attractive, stable, happy woman seeks equally complete man (40 plus). Optimism, humor, strength and warmth are necessary ingredients. NYM B424

Attractive, Fun-Loving—Jewish professional, emotionally, professionally secure, bright, seeks commitment with male counterpart, 32-41. Photo/bio. NYM B435

Sincere And Sensitive—Handsome, 41-year-old, Jewish, very successful NJ CPA seeks a pretty, petite, Jewish, family-oriented woman, 28-39, for the development of a serious relationship. She should be a sweet, warm, caring person with a good sense of humor. I am 5'7", fit, divorced, honest, secure in self, warm and witty. My interests include music, sports, movies and the beach. Note/photo/phone. NYM S812

If Tennis Is My Racket—Why am I down 30-Love? Professional Jewish male, 32, 5'11", looking for an intelligent, effervescent and attractive partner to help me with my game, on and off the court. Non-tennis players may apply. Photo appreciated. NYM B437.

Witty, Pretty, Slender Doc—Seeks fit, fun, Christian man under 45. NYM B438

Left-Liberal—Attractive Japanese-American artist, seeks sensitive, successful, fit man, 38 plus. Photo. NYM B441

Beautiful Exec, 36—Seeks man, 45 or under, who loves rock 'n' roll, is physically fit, considerate and seriously interested in a relationship. Photo. NYM M245

Won't Dance—Attorney, 38, never married, 5'9", 145, shy but improving. Seeking very bright, attractive, professional woman with imagination, sense of humor. Note/photo. NYM B380

Handsome, Stylish Doctor—42, 5'11" Christian. Seeks chic lady with model looks, 27-39, for friendship, good times, romance forever. NYM B386

Pretty As A Rose—27, Myrna Loy nose. Ain't got no foes, but ain't got no beaus, and so I got woes. So get on your toes and write me some prose (include photos). And then who knows? NYM B387

Mensch Seeks Mate—Single, white Jewish male, good-looking, success-bound (creative/management), 27, 5'11", 175, big brown eyes, broad shoulders. Looking for a beautiful, brilliant, sophisticated, worldly, well-adjusted and fun woman for friendship, love and life. Drop a note and come out of hiding! NYM B388

Slim, Handsome, Romantic—Norwegian man, 26. Seeks attractive, beautiful woman, 25-45, for fun and good relationship. Phone/photo. NYM G515.

Lady Writer/Photographer—Former dancer/fashion model, very healthy, very young 53, seeking tall, cultured, affectionate gentleman, 50's, for joyful relationship. Bio/photo. NYM B370

High Energy NY Exec—45. Very roma tic, well-built, athletic European. See classy lady, age 25-40, comfortable wi her hair up or down, for skiing, ridin tennis and for quiet dinners and fir places. Photo appreciated. NYM B396

Warm, Beautiful Professional Woman 45, seeks reflective man of intelligenc integrity, warmth and humor. Not phone. NYM B367

Older Man—Seeks company of sensuo woman with spirit, 35-50. NYM M213

Petite, Attractive Brunette—Dynami personality, looking for a refined, intell gent professional to share a warm an personable relationship. Late 40's-earl 50's. Manhattan/New Jersey. Phot please. NYM B358

Karmic Tie?—Female Virgo with Leo as cending, September 13, 1930. NYM M21

Cute, Traditional Lady—White, goo morals, 33, Catholic. Seeks Jewish gentle man, 5'7" plus. NYM S777

Handsome, Caring Gent—36, 5'7", MBA Seeks pretty yet unpretentious lady fo dining, friendship and marriage. I am thoughtful, serious-minded Filipino American, a nonsmoker and lover of fit ness, nature, travel, Scrabble and Chopin Bio/note/phone/photo appreciated. NYM B360

Pretty, Petite Professional—Blue-eyed redhead. Wants educated, successful extrovert (45-60) forever. NYM B361

Princess/Rebel—Tall/lean/lithe/curvy. Erstwhile debutante. Now computer entrepreneur. Love science/art/ballet/ macrobiotics/yoga/children. Seek well-bred Wasp man/36-49/over 6'3"/athletic/first-rate mind. Photo. NYM B366

Accomplished, Attractive, Attentive—Attorney. Handsome, world traveller and considerate. Seeks female attorney, 38-45, slim beauty who likes art, NYC, travel, Jewish. Photo/note appreciated. Will return. NYM B368

Corporate President—Seeks slim, professional beauty for friendship, intimacy, commitment. Photo. 21-35. NYM S786

Witty, Sensitive Male—30, 5'6", good sense of humor. Seeks petite woman, 25-35, who likes sports, theater, jazz - for a caring relationship. Photo. NYM B378

Pretty English Lady—35, blond, blue eyes, seeks man, 32-40. NYM S787

A Gentle, Passionate Man—Of 57 years is very ready for a loving best-friend lady. I am slightly Jewish, totally divorced, rather presentable, mildly successful, quite fit and unquenchably romantic. It would be lovely if you are trim, Manhattan-based and would send a note and photo. NYM M225

22 Cents Away—From a 5'8", slim, leggy, pretty professional, redhead, widow for a tall, 52 plus, nice guy. NYM B416

European-Born—48, cultured, refined, conservative, warm, amusing, elegant, well-traveled. Seeks kind, secure gentleman. POB 283, Ridgewood, NJ 07450

Full-Figured, Young 43—Jewish female, loves opera, theater, outdoors. Looking for compatible mate - fun, friendship and romance. NYM S797

ar Blue Sky—Back from a month's thru India. Attractive, 30, single white le professional, 6'2", 190 lbs. Relaxed ian/Irish Catholic, nonsmoker. Enjoy al art, travel, sunshine, white-water, ily *and Eastern cultures.* Seek *a slim,* active single woman with similar view interests. Please forward a note and will chat. NYM M239

ve, Affection And Romance—Await right man from this 32-year-old Cath- female with strong traditional values, share a warm, loving relationship. te/photo/phone. NYM M240

ilosophical, Romantic, Successful—37, 0", 160, Jewish male. Seeks reserved, sitive white female. NYM B417

ried Treasure—Sincere, sensitive male, ", Jewish, 40. Waiting to be found by nder, mid 30's woman for a relation- p. Photo/bio. NYM B415

yishly Handsome—But mature medi- student, 23, athletic and funny, much efers the company of an intelligent, etty, older woman, 35-49. NYM S799

tremely Beautiful Entrepreneur— tholic, non-smoker, 26, 5'7", blond, tite, very sweet, honest and a one-man man. Enjoys travel, beaches, boating, od conversation. Seeks intelligent male, ndsome, success-oriented, down-to- rth, with sense of humor, for romance. ght drinker/no drugs/phone/photo/ te. NYM B421

auty, Brains, Caring And Class—Very etty 33-year-old, warm, sexy and caring, ccessful professional, seeking very ndsome, caring, exciting man of sub- nce, 28-45, MD/DDS/JD or business- an. No photo, no reply. NYM S814

Himalayan Adventure—British female seeks traveling companions for November '88 trek. Engaging replies to: NYM M219

Manhattan Woman—52, Ivy graduate. Seeks female friends for European travel, NY dining, theater. NYM B377

Melody Seeks Harmony—Attractive, vivacious actress/club performer, 38, full-figured. Seeks bright, gentle, 28 plus, white male, musical/music lover, with great sense of humor. I love theater, movies, good friends plus cozy dinners by my fireplace. Can we blend? Note/phone/ photo. NYM B433

Caring, Attractive, Intelligent Female—26, loves skiing, tennis, baseball, beaches, dancing, boating. Seeking sincere professional male, 25-30, to share these with. Photo/bio. NYM H352

Secure Woman Wanted—I am a warm, loving, athletic, handsome, funny, successful banker, 41. I seek an intelligent, happy, normal, pretty, slim, athletic Christian woman with a deire to commit, 30-40. Note/photo/phone. NYM M252

Widow In Fifties—Very pretty, college graduate, seeks older man. NYM B434

European, Attractive Professional—37, 5'7", slim, caring lady, enjoys out door life and theater. Seeks professional, successful, tall, slim, gentleman for fun and possible serious relationship. Photo/phone/ note a must. NYM B436

Marriage-Minded Professional—46 years old, professional, financially secure, 6'1", 185 lbs., seeks very attractive, Jewish woman, 35-38, interested in a relationship and having children. Photo a must. NYM K832

Extremely Pretty—40, Jewish, divorced, professional, warm, vivacious, down-to-earth. Seeks vibrant man for close relationship. NYM R732

North Shore L.I. Man—Strong enough to run a corporation, sensitive enough to cry at movies, 37, 5'10", seeking a petite, down-to-earth, lady 28-35, to help cocaptain boat this spring. Photo, please. NYM K833

Dichotomies Abound—Shy, yet outgoing; down-to-earth, yet off-the-wall, single Jewish male, 29, seeks shapely, yet slim; smart, but simple woman for tumultuous yet stable relationship. NYM M261

Interesting, Successful, Kind—Male lawyer. Loves music, travel, skiing, world events; seeks attractive, professional female, 27-36. Photo/note. NYM M259

Soft But Dynamic—Slim and shapely, radiant lady with southern CT and NY homes, tackles life with vitality. Seeks a successful, cultured, tender-hearted man, 42-52. Photo/bio. NYM S815

Successful Professional Male—44, 6'1", 180 lbs, enjoys sports, traveling, gourmet dining. Would like to meet attractive, equally *financially* secure lady, mid-30's with pleasnt smile. Please send letter/ photo/phone. NYM S813

Whet Your Appetite—Divorced white Jewish female, 22, 5'3", professional chef, pretty blond, funny, sexy, outrageous LI lady seeks Jewish male, 25-30, handsome, equally financially secure mensch who enjoys the finer things in life. Marriage-minded, kids okay. Note/phone/photo a must. NYM G521

Believe It! I'm Available—28, trilingual, French/Spanish, Fort Lee/NY. Lots of traveling, TV biz. Good-looking, athletic, secure, emotionally aware, unpretentious, sexy, funny guy with rock-n-roll roots. Likes art, *film* and culinary delights. Classy guy looking for classy lady. Note/ phone. Pix optional. NYM S816

Successful Professional Male—44, 6'1", 180 lbs, enjoys sports, traveling, gourmet dining. Would like to meet attractive, equally financially secure lady, mid-30's with pleasnt smile. Please send letter/ photo/phone. NYM S813

ANNOUNCEMENT

Message Greek Lady—Monday, Feb. 15th, flight 87, seat 19B to Phoenix. Remember retired Dean. Contact if not attached. NYM M262

Au Bar Woman—23 February 1988 at 11:35 PM. Your dancing caught me gazing through the music, away from my dance floor table and blond date. Our eyes met. Mine following, yours leading. As two couples left that night, I knew we deserved to be a third, together. The next evening, searching (as Clark Kent would) without finding you there. Please help me find you now...always. Photo. NYM B407

Himalayan Adventure—British female seeks traveling companions for November '88 trek. Engaging replies to: NYM M219

Manhattan Woman—52, Ivy graduate. Seeks female friends for European travel, NY dining, theater. NYM B377

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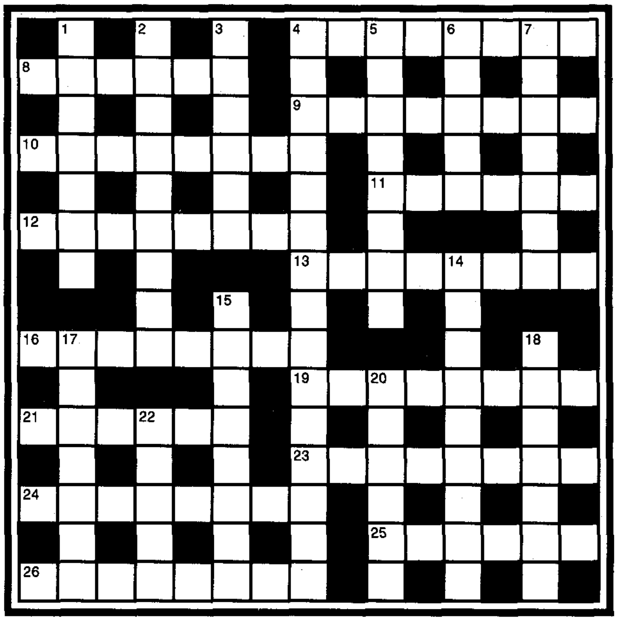
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

4 The peccadillos of certain shady characters. (8)
8 Building let out to accommodate egghead and politician. (6)
9 Dislike having to make a translation. (8)
10 Fruit coming by sea—a variety of apples. (8)
11 When caught with dope, is cordial. (6)
12 A large pool of ready money available? That's material. (8)
13 Carte blanche for the independent worker. (4, 4)
16 Steps taken by those prepared to do battle. (3-5)
19 The blackguard lied over reforms. (8)
21 "That age is best which is the first, when youth and blood are..." Herrick. (Hesperides) (6)
23 Pointed to record dealers in collaboration. (8)
24 A plant needs proper drainage. (8)
25 Feel badly about being told to leave again. (6)
26 Impressed by one way flight. (8)



DOWN

1 Not many part with a pound (7)
2 Realise it means arrest. (9)
3 An establishment for males (mature). (6)
4 Constituents agree rates ofte require adjustment here. (6, 4
5 Christian arrow maker. (8)
6 Features very large in the North-east and the South. (5
7 Back no-one so concerned wi eating. (7)
14 She dreads changing into top gear. (4-5)
15 Access for transport. (8)
17 The number-one man, a hard worker but inflexible. (7)
18 Lion-hearted as a church leader. (7)
20 Dirty rascal running water. (6
22 A woman unaffected by any reversal. (5)

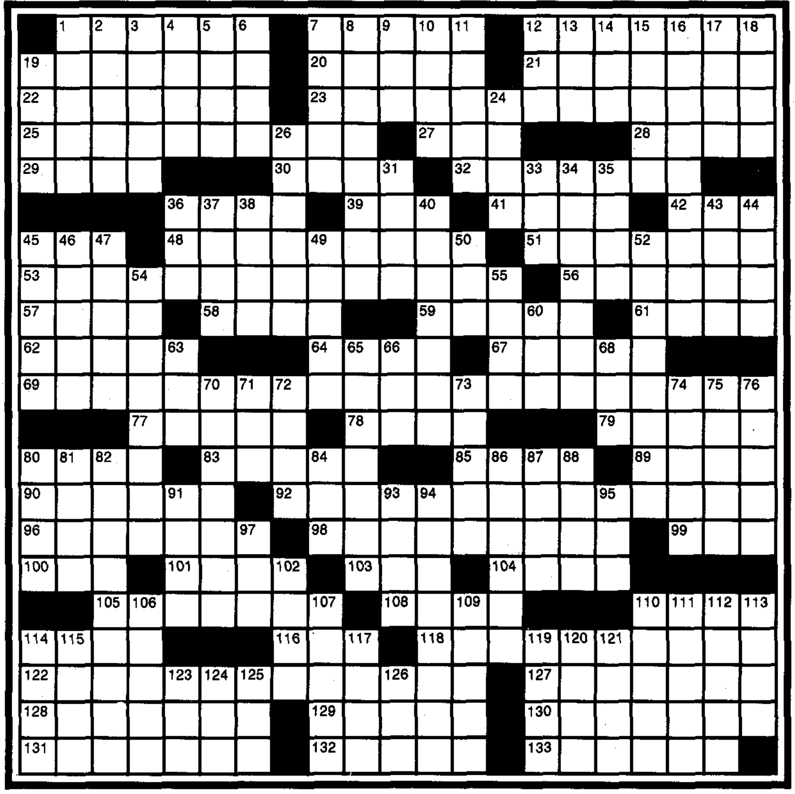
'BROADCAST NEWS': 'CUE' CROSSWORD · BY MAURA B. JACOBSON

ACROSS

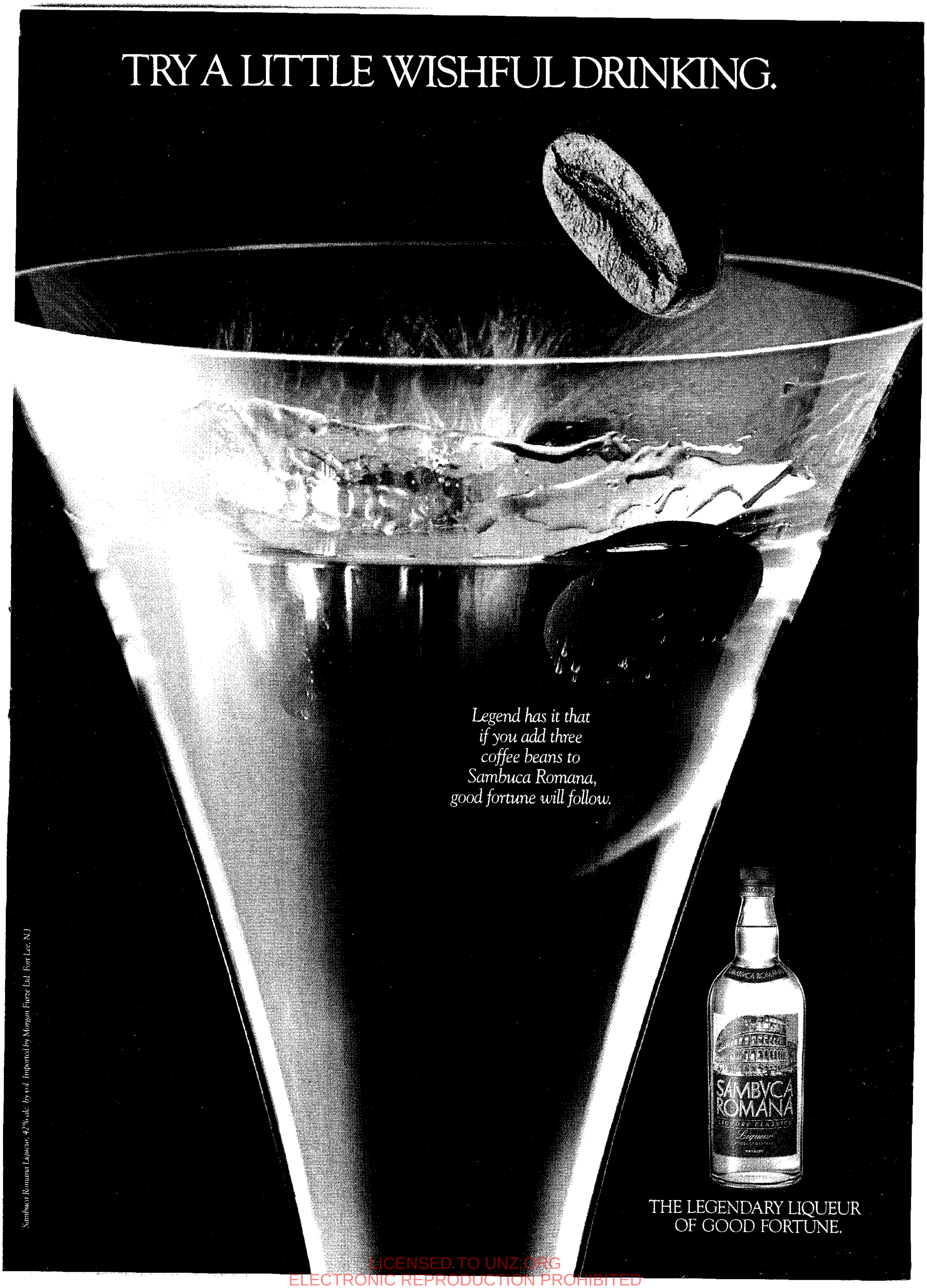
1 Salty
7 Use an atomizer
12 "Play —— Melody" (Irving Berlin tune)
19 Seek, as funds
20 Stadium
21 Actor Mitchell
22 Nutrient
23 Everest soirée
25 One, in Alabama
27 Commercials
28 Elec. measures
29 Fit of pique
30 Fragrance
32 Paint by dabbing
36 Blind as ——
39 Scandinavian rug
41 Beige
42 Filing aid
45 Road to Rome
48 Some ASCAP members
51 Terse
53 BBC
56 Dances at the Savoy
57 Harmless sword
58 "Did you ever —— lassie?"
59 Name on the A-bomber
61 Chow hall
62 Party-bowl contents
64 Deliver a diatribe
67 Walled city of Spain
69 Depot sign
77 Customary
78 Bulrush, e.g.
79 Puccini opera
80 Tragic king
83 Theseus's initial
85 All right
89 Ending for young or old
90 Proprietors
92 Race with the moon
96 Disparages
98 Temporary abatement
99 Former queen of Spain
100 Mr. Kabibble
101 British carbine
103 Chateau —— ("Monte Cristo" jail)
104 Minus
105 Electra's brother
108 Place for a chapeau
110 Drying kiln
114 Other: Sp.
116 Olds's old car
118 Coiffure decision
122 Colonial government
127 Aeneas's bride
128 Skin blotch
129 Chicago airport
130 Notable
131 Having feelings
132 Offends the nose
133 Most competent

DOWN

1 Athenian lawgiver
2 Cover story
3 Draw the line
4 Abbr. in Reykjavik
5 Ennead number
6 Rebuke to Brutus
7 Tasty
8 South African capital
9 Cartoonist Gardner
10 Paul of songdom
11 Navy and Scotland
12 CPA
13 So, to Burns
14 Devilkin
15 Gold, for one
16 Age 40
17 Lariat feature
18 Danube tributary
19 Snead and Spade
24 Ruler of Ferrara
26 Printed warning
31 Tatum's dad
33 Transport-monitoring agcy.
34 Unpoetic
35 Fourth-down play
36 Pierre's pal
37 Kiss, colloquially
38 First U.S. Open winner
40 One of the Dionnes
43 Slithery slayers
44 Eleanor's successor
45 Second-rank execs
46 Computer data
47 Booster rocket
49 Swiss beet
50 Small Tokyo coin
52 In a stupor
54 Informative speake
55 Take it easy
60 Half CXII
63 Towel inscription
65 Made fizzy
66 Compass letters
68 Opposite of long.
70 Beginnings
71 Slangy refusal
72 Islands in the Seine
73 Pagan effigies
74 Cordage fiber
75 The bounding main
76 —— one (none)
80 City of California, New Jersey, or Ital
81 Female merinos
82 Mooring specialists
84 Bituminous liquid
86 Hebrew month
87 "—— of sympathy with other men": Emerson
88 U.S.N. clerical workers
91 Shine's partner
93 Give off
94 Longtime profession
95 Hosp. staffers
97 Matched pieces
102 Notorious fiddler
106 Apartment's compartments
107 Madrileño's title
109 Scheherazade's specialty
110 Cat-——-tails
111 Second Mrs. Copperfield
112 Show frugality
113 Not this
114 Eyes, in odes
115 Part of TV
117 Between will and wisp
119 Zeno's town
120 Symbol of a mild March
121 Malefic
123 Aunt, in 67-Across
124 Superlative suffix
125 Guevara's nickname
126 Scottish Arctic explorer



Solutions to last week's puzzles appear on page 13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